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**Arts**  
and  
**Activities**

1949  
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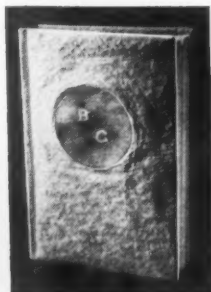
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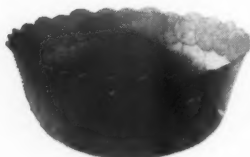
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# From the editor's desk

## The right record for the right child

Many a moppet will find a record or record album under the Christmas tree this year, and there will be many "oh's" and "ah's" of happiness as the records are played for the first time. But on the faces of some children there will be disappointment, for the record which appealed so strongly to Aunt Sue may leave five-year-old Jimmy completely cold. Though Jimmy will "grow into it" in a few years, the gift is a washout as far as *this* Christmas is concerned.

Such disappointments can be avoided if the purchaser of the record will listen to it beforehand, keeping these criteria in mind:

If you are choosing an album for a child between the ages of four and six, remember that he likes stories about familiar places, people, and animals. Moving things such as trains, planes, animals, and children fascinate him. For children under six, fairy tales and stories with elements of horror should be avoided. Pictures are a necessary accompaniment to records during these years; fortunately many albums are supplied with them. Simplicity is the keynote when selecting for this group. The story narration should be simple, preferably by a single narrator accompanied by simple background music and a few sound effects. Simple, rhythmic melodies are suitable. Songs should be short, with simple musical arrangements, and the tempo should be slow enough so that the child can sing along with the record.

Children in the six-to-nine age group are addicted to fairy tales. They still like stories about familiar characters and places, too, though they are beginning to take an interest in less familiar scenes and characters as well. The music for this group may be more complex, consisting of folk songs, art songs, and instrumental music which tells a story.

Between the ages of nine and twelve the tastes of boys and girls differ. Boys like adventure stories with plenty of action; chivalry, mystery, distant places, and times long past have great appeal. Girls like these stories, too, but they are still interested in fairy tales and in stories

of home and school life. At this age children can understand more difficult music — the more popular compositions of the great composers, instrumental music with a more complicated story, more complex folk music and art songs.

After the age of twelve, the taste of children in records becomes quite adult.

When selecting records for any age group, avoid the "preachy" ones. Maybe Jimmy *will* eat his spinach more willingly because the narrator tells him to; more likely he'll hide the record in the bottom of the clothes hamper and think of spinach every time he sees you. If a record can unobtrusively put across a point while telling a good story, that's fine. But if the plot is sacrificed to the point, both will be lost—and so will the audience.

Steer clear of records in which the narrator talks down to his young audience. Children won't stand for it.

Records are among the best media for humor, as they can make use of sound and music as well as words. But adult and juvenile humor are quite different. You can make Jimmy laugh by pushing his brother downstairs, but not by showing him your favorite cartoon in the *New Yorker*. Children are especially delighted when they hear animals talk on records. Funny words and phrases make them laugh, and the older ones enjoy puns.

Jimmy will be far more impressed by the skill than by the fame of the narrator. Though Gudrun Thorne-Thomsen's name has never appeared upon the marquee of his neighborhood theater, Jimmy immediately appreciates her storytelling ability.

We hope that all these restrictions have not frightened you away from the record album as a gift possibility. There are any number of excellent juvenile albums on the market. Your own common sense and experience with children will help you make a wise choice. The record album is such a treasured and lasting gift that your effort and time are well spent in hunting for the right one, the one which will really say,

"A VERY MERRY CHRISTMAS!"

## talking shop

### "New Eyes for the Needy"

You can brighten someone's Christmas and at the same time unburden your bureau drawers of those old spectacles by sending them to New Eyes for the Needy, Inc., Department 19, Short Hills, New Jersey. Any type of spectacles can be used, and bits of old gold are welcome for the melting pot. Immediately after receipt, the glasses are sorted and redistributed: Sun glasses go to the American Institute for the Blind; usable frames are set aside for future use by needy persons, whose eyes are examined and glasses fitted without charge to them; lenses are shipped to Europe. We understand that New Eyes for the Needy is a social service organization with no overhead, no red tape, and no paid helpers.

### Handicraft of the Month

There's a club-of-the-month for almost everything, and why should handicrafts be an exception? Designed for people who like to make things, the Fun and Profit Club sends a "Make-It-Yourself-Kit" to its members each month together with instructions for making such things as jewelry, dress accessories, toys, novelties, etc. If the member does his handicrafting for profit as well as pleasure, he will especially appreciate the folio which tells him how to dispose of his craft work at a profit. The cost is \$1.00 a month or \$10.00 a year. Address of the Fun and Profit Club is 150 East 52nd St., New York 22. If you are wracking your brains to think of a present for a shut-in, perhaps this is your answer.

### Gift Wrappings

A gift to be sniffed as well as viewed with pleasure is the one which is wrapped in the new balsamscented wrapping paper by Fredart. Perhaps you have already discovered it in your local stores.

### Boy Scouts

The Boy Scouts of America announce that boys may now become cub scouts at eight years of age instead of nine; boy scouts at eleven instead of twelve; and explorers at fourteen instead of fifteen.

### Mudless Mud Pies

Kindergarten kids with a craving to make dough (the kind we teachers knead, not need) can "bake" to their heart's content with the new, gayly-colored Doodle Dough. It is non-toxic, will not stick to carpets or clothing, homogenizes from one color to another, and is soluble in water. The dough can be used for modeling, doodle painting, and doodling as well as for the manufacture of cookies and cakes.

The set consists of a one-pound package of dry Doodle Dough, four one-ounce containers of powder paint, mixing bowl, measuring spoon, rolling pin, and four cookie cutters. Priced at \$1.98, it is available from Talentoys, 1504 Colorado Street, Glendale, California.

### By Sound and Touch

Have you seen the November issue of *Nature Magazine*? It tells how the children at the North Carolina State School for the Blind can and do en-

(Continued on page 44)

## The Magazine of Arts and Crafts Projects and Make and Do Activities

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JUNIOR ARTS AND ACTIVITIES



# Junior Arts and Activities

**1949**  
**december**  
Volume 26      Number 4

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# Getting ready for Christmas

"Fit for a queen"  
are the colorful Christmas  
gifts designed by Jessie Todd's  
young charges.



This is serious business, this making things for Christmas. To be sure it is pleasure, but the child puts all of his effort into the task he has chosen.

Mary in Grade 3 is making a large painting, size  $22\frac{1}{2} \times 28\frac{1}{2}$  inches, to hang in her home. The color is gorgeous magenta, bright green, white, blue, orange, and red. Before Mary took it home we had it on the bulletin board. In her picture the children are enjoying themselves playing in the snow by the entrance of a house. The entrance is very dressed up for Christmas; notice the wreath with the big red bow. The trees on each side are decorated. The feeling of the picture is that of a very enjoy-

able Christmas vacation.

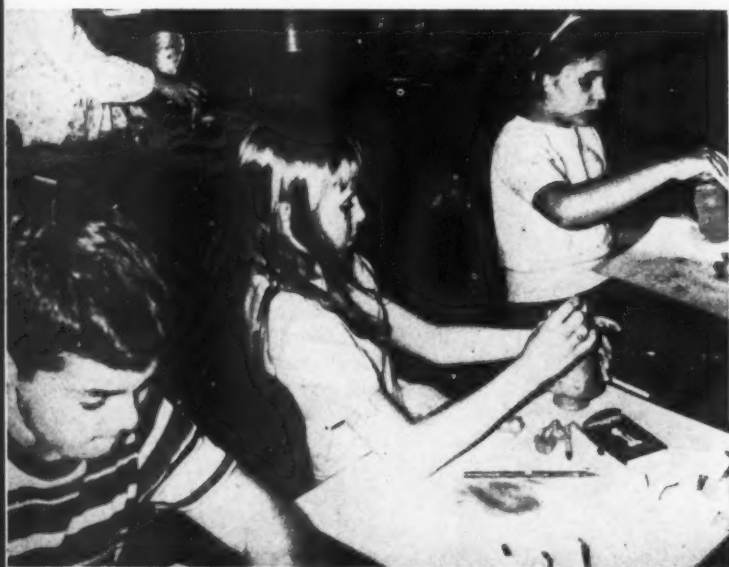
Children express their personalities in their painting. They express themselves better when they have paint of many colors and large pieces of paper. They need an art period of at least 45 minutes. An hour period is better. Mary had an hour class period when she made the picture above.

The hands and faces in the foreground and background of the picture at the left at the bottom of the page show the undivided attention of each child to his own job, the job he chose for himself. Peggy (Grade 4) is modeling a Christmas tree and Joyce is making some sort of present for her mother. Some made

paper weights, ash trays, book ends, and little dishes for paper clips. Some children painted fanciful designs of many colors on little trays and dishes. These presents were fit for a queen in their charm and vibrating color.

Clay is an excellent medium for children. They relax as their hands are busy.

In the picture at the right at the bottom, Howard (Grade 5) is putting the finishing touches on some trays he designed in art and made in the shop. The shop and art adjoin. This is an ideal arrangement because the child can design something in art and make it in shop or he can make something in shop and decorate it in art.



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# Trimming the Christmas Tree

Marion Short Elmer says these  
simple tree decorations can be made  
by the  
youngest children.

The Christmas tree is the most important part of Christmas to all children, and to have a Christmas tree of their own in their own schoolroom is the very ultimate joy. Wise, then, is the teacher who helps them achieve this glory!

It is easy to make tree decorations and to make them take up a very minimum of school time, at the same time using the natural desires and tendencies of the child to teach the skills that the normal curriculum demands.

Listed here are a few very simple tree decorations. The teacher will find it best to have all the materials on hand and ready in the schoolroom so that she can make use of ten or fifteen minute extra periods that might arise during the day. One year I set aside the last ten minutes before lunch each day for decoration making. By having all the material ready and the time limit set, the children really accomplished quite a bit, and Christmas found us ready with our attractively decorated tree!

## Candy Canes

Candy canes are extremely simple to make and will turn out to be one of the most effective decorations on your tree. Cut out patterns of various sizes and make these patterns available to the children. Let the children have sheets of manila paper on which to trace the patterns. Then take a heavy crayon and draw bold red stripes on both sides of the canes. Variations can be made by having

green stripes or both red and green stripes. In the rural school, such decorations as these may be made in the children's busy-work periods. Have all of the materials in one place; let the children get their own supplies and work at their own speed.

## Kindergarten Chains

Everyone is familiar with the kindergarten chain in which loops of various-colored paper are joined together. But few teachers have ever tried to make miniature chains for the tree. Use very tiny strips, perhaps an inch long and as narrow as possible. Hung on the tree, these give a lovely, lacy effect.

## Whipped Crepe Paper

This decoration will be a very effective substitute for the red and green garlands which are bought for the home tree. Simply use the package of crepe paper as it comes—that is, don't unfold it. Then with your scissors cut through the fold about an inch wide. Take the folded strip in your hands and twist it until it resembles a corkscrew. Then find the end of the fold and whip out the whole piece. This will drape about the tree very effectively.

## Strung Straws

The ordinary drinking straws sold in the dime store make a striking contribution to the tree. The plain white ones will do, although the colored ones are more attractive, and of course cellophane straws are the best!

Cut the straws in pieces about an inch long. These pieces can then be strung either through the original hole or a needle pierced through the tips. We have alternated these straws with colored scraps of paper or even cranberries.

## Strung Circles

My primary children have often strung together small circles of colored paper for the Christmas tree, and they make an attractive decoration. Sew the circles through the middle as you would a button. These colored scraps will then overlap each other. Supplies for these circles are salvaged from the scraps you have been saving from previous artwork.

## Stuffed Figures

Children love to work with cotton, and they will love to make stuffed figures to hang on the Christmas tree. One of the nicest to make is the stuffed Santa. Choose a very simple outline of Santa, then trace and cut two copies of it from red paper. Sew the two figures together, leaving the feet open for stuffing. After he is stuffed, sew up the feet. Now you are ready to trim him. Small scraps of black paper make the boots, eyes, belt and mittens, while the cotton is pasted in place to form the fur and beard. Other figures can be worked out in this same manner. You might make stars of yellow paper, Christmas trees of green decorated with gold stars, or even snowballs of white paper.

# Santa dolls for Christmas

"Lots of work but loads of fun"

are these Santa dolls, which may be made  
by second-graders and older. By Helen Wolfe



What's more fun to make at Christmas time than Santas! Here's how to make a Santa doll that stands 22 inches high and is roguish enough to put by the fireplace or under the Christmas tree.

## Material

1 package bright red crepe paper  
small square flesh colored crepe paper  
small strip black crepe paper  
1/3 package white, well-packed cotton (25c size)  
string  
paste  
newspaper

## Step I

### HEAD

Wad lightly one double sheet of newspaper and place it inside a single sheet of newspaper. Bring the single sheet down around the wad and tie it tightly for the neck. This should be slightly bigger than an indoor baseball.

### BODY

Three wadded double sheets of newspaper wrapped smoothly in a fourth doubled sheet to form a ball the size of a basketball. This forms the body.

## Step II

With plenty of string, tie the head ball to the top of the body ball, letting the neck paper of the top ball extend down behind the body ball. Now cover a single sheet of newspaper with plenty of paste and tuck it around the body ball and the neck joining so that the two are firmly fastened together and smooth.



### Step III

#### LEGS

Fold 3 double sheets of newspaper to single sheet size. Place on top of each other and roll long way into a rather solid roll about 2" in diameter and paste it closed. Cover this whole roll with red crepe paper and paste it so that the crepe paper won't unroll. This one roll makes the two legs. Now at each end of the roll paste a covering of black crepe paper, a strip 4½" by 6", around the red roll. This forms the legs of the black boots. Double the roll exactly in the middle so that it forms a big inverted V. Fasten this inverted V to the back of the body. Let the point of the V come up as high as the shoulders on the back of the big body ball. Tie them around and around with string onto the body. Then take strips of newspaper about three inches wide and 12 or 14 inches in length, cover with paste, and paste them across and around the V point of the legs until they are very firmly attached to the body.

### Step IV

Your Santa now has a head, body and legs.

#### COAT

Measure down from the neck with the red crepe paper the length you want the coat to be. Be sure that all the newspaper ball is hidden. About 12" plus 2" for the roundness should be long enough. Cut a strip of the crepe paper this width and as long as necessary to wrap entirely around the body. Allow 2" for lapping.

Now cut a piece of newspaper this same size and put the crepe paper on top of it, using the newspaper as a lining. It isn't necessary to paste them together. Wrap this coat strip around the body. Fasten it in the back. In placing it around, get it the desired length on the legs and let any extra length come out at the neckline. With your hands, gather the coat to fit the neck and tie around the neck with string. Trim away any extra paper that may be extending over the head.

### Step V

#### FACE

Paste a square of flesh colored crepe paper (5" by 5") on the front of the newspaper ball head. If the print still shows through, put a sec-

ond square on top of the first. This is the face. The eyes are light blue triangles (about 1"), and the nose is a red circle about the size of a penny. Paste the nose about in the middle of the head. Paste the eyes wide apart and with the straight side of the triangle nearest the nose. Try all this before pasting into position. The mouth is a cotton mustache twirled on the ends with paste.

### Step VI

#### ARMS

Make a roll for the arms the same as for the legs, only slightly smaller in diameter. Cut off 4" from the length. Cover with red crepe paper. Bend in the center and curve the roll across the back of the body right under the head. Put on a lot of paste and paste the roll in this position. Allow the pasted arms to dry overnight or until the paste is absolutely dry. The one roll makes the two arms.

### Step VII

#### FINISHING TOUCHES

These can be as detailed as the age of your group permits. Cut bands of cotton 2½" wide and paste around the bottom of the coat. Always put the paste on the paper and never on the cotton. Now put bands of cotton 2½" wide for fur cuffs. Put two cotton balls for buttons down the front of the coat. Cut a 1" strip of black crepe paper or black oilcloth for a belt. Place it slightly below the center of the body. Take two strips of black crepe paper about 8" by 4" and put a bit of cotton (as big as an egg) in the center. Draw the paper up around it like a bag. Twist it and put paste on the twist. Push one of these up into each end of the legs and let them turn up like feet. Make cardboard mittens and cover them with black crepe paper. Allow about 1" in wrist length. Put paste on the wrist and push well up into each arm.

Now for Santa's hair and beard. Put paste on the front of his coat as far down as the beard will lie, and around the chin. Fluff and shape a beard from the cotton about 5" in length and 8" wide. Lay it in place. Now put paste on the top front of his head and along the sides of his face. Lay long (6") sections of cotton down the side for hair and across the

(Continued on page 48)

## poetry

### A Difference

Joanna C. Miller

The snow outdoors is clean and white.  
As pretty as can be.  
But if I track it in the house,  
That's just too bad for me.

Then Mother says, "Go get the mop  
That hangs behind the door."  
I guess that snow is clean outside  
But dirty on the floor.

### Night of Magic

Marian Kennedy

This is the night of magic,  
The shimmering Christmas tree  
With twinkling lights and silver stars  
Is beautiful to see.

This is the night of magic,  
And softly falls the snow,  
While Mother reads the story of that  
Christmas long ago.

No other night so wonderful,  
So beautiful, so gay!  
This is the night of magic.  
Tomorrow is Christmas Day!

### The Day Before Christmas

Marion Kennedy

Oh, ho! The day before Christmas!  
That's the time for me.  
Wrapping up Christmas presents,  
And trimming the Christmas tree.

Making Christmas candies,  
And cookies and cakes and pies,  
And fat little men of gingerbread.  
With raisins for their eyes.

Everyone hurrying, scurrying,  
Whispering secrets, too.  
Oh, ho! The day before Christmas!  
I think it's fun, don't you?

# Creating Christmas cards

Two basic patterns,  
in various arrangements  
by Opal Hoagland



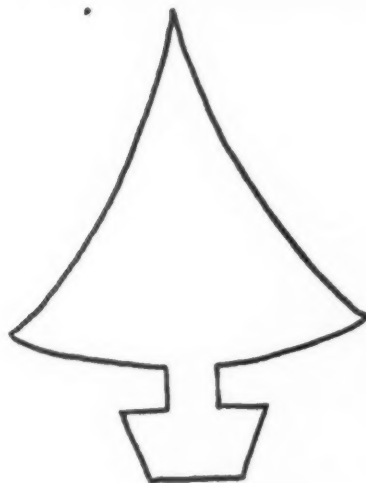
Children are always enthusiastic about making Christmas cards. In the idea presented here, the children create their own cards by various arrangements of the tree and bell pattern.

Scrap materials such as Christmas wrapping paper and small pieces of ribbon are needed, as well as a choice of colored construction paper.

Suggest making at least three or four patterns of the tree or bell at the same time. These may then be arranged and rearranged into suitable designs for cards.

Small gift enclosure cards may be made from these same patterns, as shown in the illustrations.

These examples are intended to stimulate children in creating their own designs by showing possible arrangements.





## Book ends

Directions for making these useful and attractive gifts are given by Dawn E. Schneider.

Simple book ends may be made which, when finished, assume the proportions of much more sophisticated objects, as found in the gift shops of our large stores.

Using one-inch-thick boards such as are found on the ends of apple

boxes, cut two squares for each book end, in the size you wish. A six-inch square is a desirable size. With small nails fasten them together at right angles and stain or enamel them some dark color.

Now cut one of the illustrated ob-

jects for each end, sand smooth, and enamel with brilliant colors. Nail in place on the right-angled square pieces of wood.

If added weight is desired, a hole may be dug out of the base of each end and filled with melted lead.

# A two-pocket coin purse

by John W. Dean, author of

*Leathercraft Techniques and Designs*

This three-piece coin purse will be too difficult for very small children to plan and make since all of the pieces must match in width. However, many firms make and sell the pieces already cut for very similar purses and other projects. Some have the snaps in place and the lacing holes punched so anyone may do the tooling and lacing without difficulty. Perhaps someone will find a way to outline the design on the leather so you can just moisten it

and finish the tooling. This makes it possible to make good useful articles at home, in school, or in camp with very little equipment.

The usual way has many advantages for you will want to know how to make paper patterns, plan the assembly, the design, the lacing procedure, and location of the snaps. You then can choose your own kind and color of leather and make truly "all yours" purses. It is advisable to follow the instructions and patterns given in making the first purse and, as you work, think about how you would like to change it.

You may use almost any kind of leather you wish, provided it is not

too thin. If it is too thick, it will not fold well and you will have a pocket full of leather with little room for your money. If it is chrome-tanned leather, you will not be able to tool a design on it; so buy bark-tanned (also called vegetable-tanned) leather that will absorb water and retain an impression made on the grain (outer) surface with any hard pointed tool.

For tooling leather, calf, sheep, kid, or steerhide, wet the leather by soaking it thoroughly in warm water and then dry it to the tooling stage. If you are using ready cut projects and the leather has a bright colored finish on the grain side, you should wet it only on the back (flesh) side. This is best done by spraying it with water, using an ordinary insect spray gun. Wet it a little and let the moisture soak in, then a little more, and you may begin tracing and tooling the design at once. On other kinds of leather you should spray both sides of the leather, and probably the flesh side again after working on it a while.

It is advisable to trace the patterns and designs on thin paper and then make patterns of heavy paper or thin cardboard. Lay the paper with the design on the grain side of the moist leather and trace the outlines with a metal tracer or a lead pencil. Then place the leather, flesh down, on a firm surface for tooling. This may be a piece of marble, or battleship linoleum, or a rubber or asphalt tile. Deepen outlines with the point of the modeling tool. Raise large parts of the design from the back side with a ball-end tool, then add any details with either of the points. The small circles may be stamped with a dull

*(Continued on page 45)*

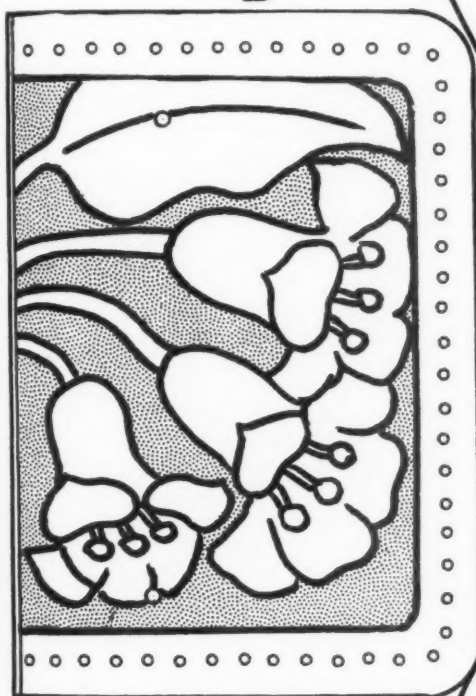




A

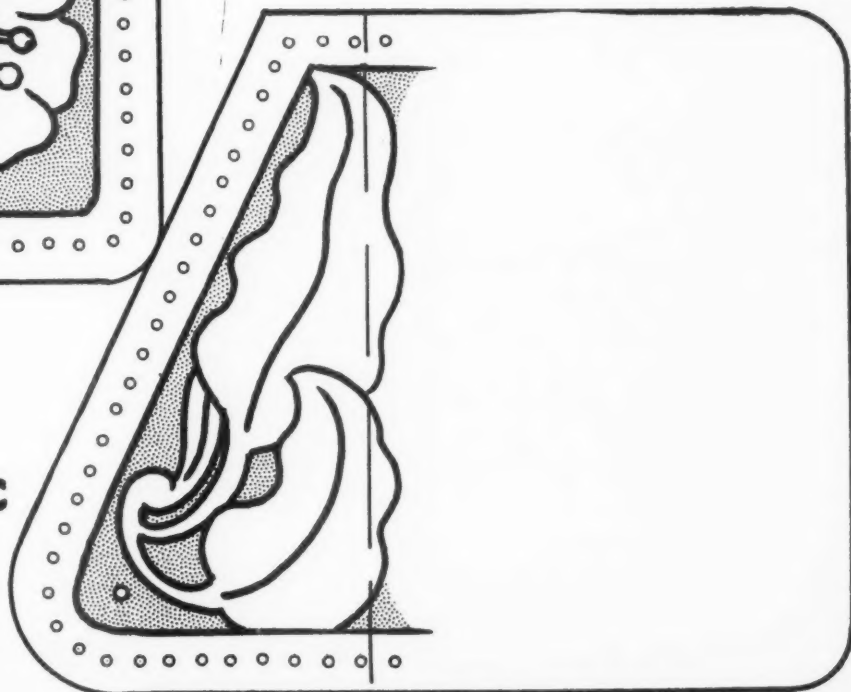


B



## A TWO-POCKET COIN PURSE

C

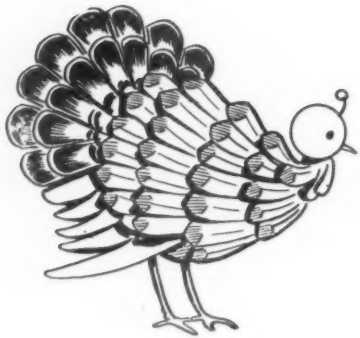


# Pine cone toys

The Science class can correlate their work with art, by collecting materials on their excursions which can be fashioned into clever little ornaments for the table or Christmas tree. Tiny toys can also be fashioned to meet a need for a surprise to be placed in a stocking waiting for Santa's visit. Collect pine cones, twigs, bird feathers, bittersweet and hawthorn berries, and rose hips. Once you begin to collect materials, new ideas for using them will present themselves.

A tiny Christmas tree can be made from a cone mounted on a twig and stuck in a spool. Glue on small red berries to give it a holiday air and paint the spool a bright red. A Christmas turkey can also be made from a cone, using a berry for the head. Glue on slender twigs for legs and a small bit for a beak. A red berry will serve for a wattle. Feathers for the tail will call for ingenuity in arranging them but the resulting holiday bird will repay the effort.

A little figure on skis will delight the children. Use a fir cone for his body, a rose hip for his head, topped with a bit of yarn for a cap. Red yarn serves for a scarf and on his twig arms and legs put rolls of paper ending in berries for feet and hands. Larger twigs will serve for skis and pole. Draw his features with India ink.



## Winter mural

By Dorothy L. Browne

Grade VI wanted a Christmas mural in the front of the room that would not have to be taken down as soon as Christmas was over. They decided that a winter scene with

plenty of color would be very Christmas-like, but after Christmas it would be regarded merely as a winter scene. This painting served the purpose beautifully and brightened the whole

room during the dark winter days.

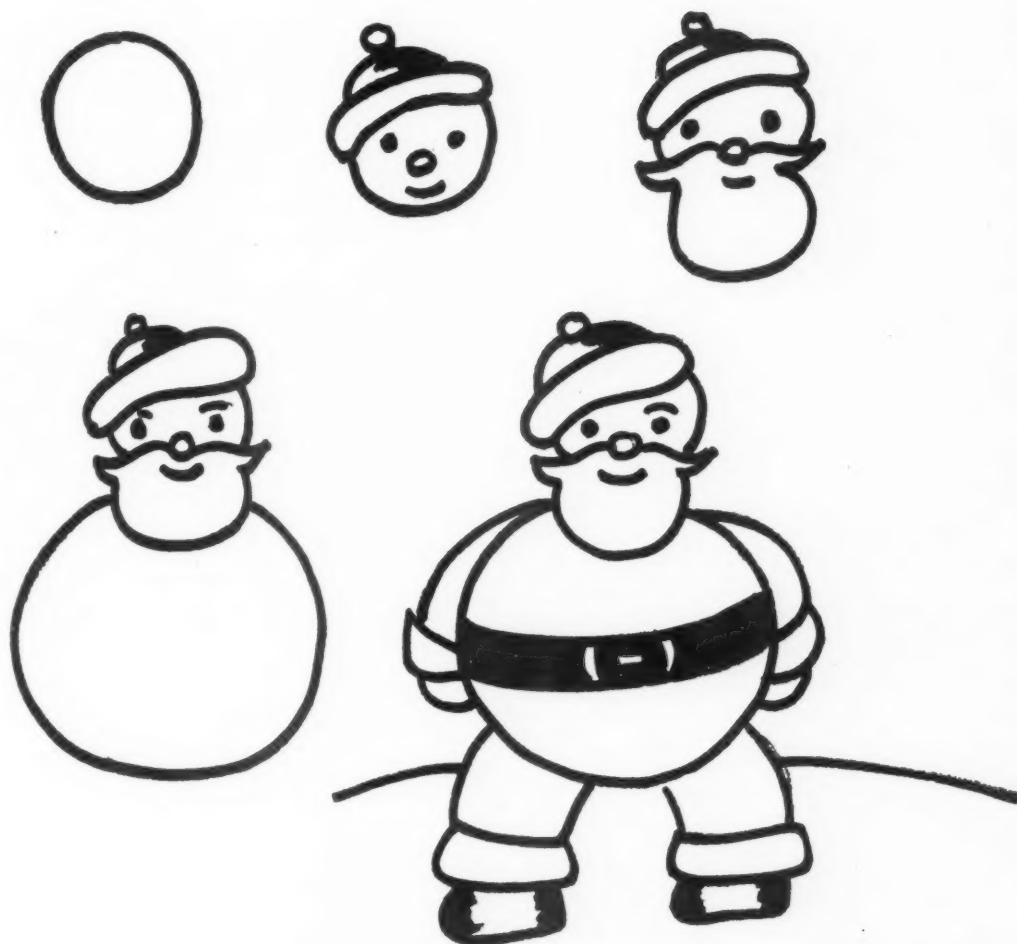
The two ends that do not show in this picture were hills for skiers and coasters.

Medium poster paint was used.



# Good St. Nick

The third of a series of step-by-step  
drawings by Dawn E. Schneider

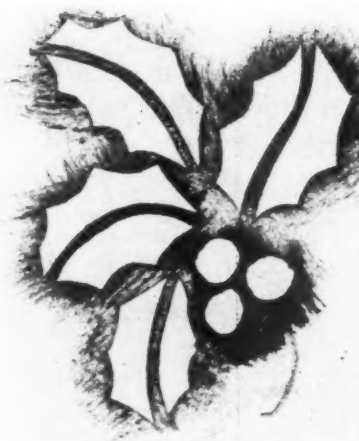
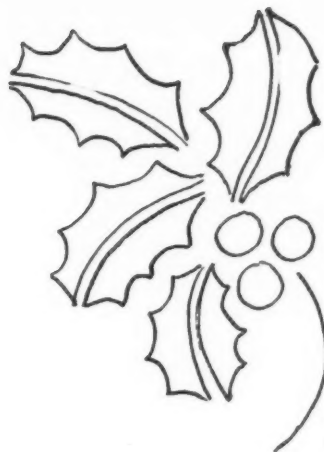


Who doesn't know of good  
St. Nick?  
Here's how to draw him, neat  
and quick.

# Stenciled Christmas notes

Your boys and girls may want  
to make themselves a present  
of this stenciled stationery.  
It will come in handy for those  
"thank you" notes.

By Agnes Choate Wonson



Stenciled note paper makes an attractive and unusual Christmas gift. The dime store carries small, inexpensive, cellophaned packages of plain note paper with envelopes. You will need also: heavy white construction paper, sharp-pointed scissors, water colors, blotters, and a stiff-bristle brush.

On the construction paper trace and cut out these patterns of holly. Poinsettias and Bambi may also be used as patterns. Next lay the stencil on your sheet of note paper; hold firmly; dip the tip of your brush in water, then on the color. On the blotter rub off all possible moisture; for the dry-brush stenciling, your brush must be as dry as you can make it. Brush across stencil from outside to inside; brush-marks should show, yet there will be no edge to your stencilled results.

Color suggestions: The holly berries are red with green leaves. Poinsettias can be red with yellow centers and green leaves. Draw stems in free hand. Bambi can be a light gray or brown.

To make the notepaper additionally interesting cut off one-quarter inch margin of the upper sheet and color (in a harmonizing tone) the edge of the under sheet.



# Christmas gifts from odds and ends

Teachers are usually collectors at heart. Through the year they keep gathering materials with which their pupils can work. When they travel to the West or North they bring back pine cones, pieces of bark for bird houses, birch bark for canoes, wigwams, etc. If they travel to the ocean, lake, or gulf, they gather shells, odd stones, bits of coral. Sometimes teachers can persuade their distant friends or school exchanges to send them boxes of moss, greens, and other materials with which children can work.

## Corsages

Paint very small pine cones white or silver, then dip in artificial snow and lay aside to dry. Wire the ends of the cones securely to a piece of evergreen, pine, fir, or hemlock. Add a few red holly berries, or the imitation kind which can be purchased at the dime stores, add a bow of red or silver ribbon, and there is a finished corsage for Mother or Sister that would cost a dollar at the florist's.

## Ash Trays

To make ash trays for father or an older brother, use large-size clam shells from three to five inches across. Cement these to wooden bases 2" x 4" x 1". These are marked off and sawed from a piece of lumber just the right dimensions. Paint the bases either with bronze or aluminum paint. The shells should be washed in a soap solution, boiled in bleach to bring out their natural colors, then given a coat of rose or pearl lacquer. For handles or decoration use smaller shells, pieces of coral, or any unusual stones.

## Earrings

Search through all the button boxes available, also department stores, for pairs of gold, silver, red, blue, antique, or modern buttons. Use a pair of pincers with a sharp cutting edge to bite or twist off the eye or fastener on the buttons. Use the best quality of clear cement to fasten earring backs to the buttons. Earring fasteners can be purchased at department stores or bought by the gross at any of the shell companies throughout the South. If the children have artistic ability, small blossoms for pins or

Here are some good uses for the miscellaneous "dust collectors" which teachers and pupils have collected through the year. By Reba Anderson Johnson

earrings can be made from tiny shells, using mustard seeds for the centers.

## Toy For Baby

For the babies at home, draw a horse's head on a piece of lumber about one inch in thickness. Use a hand saw or jig saw for cutting. Sand smoothly and paint or shellac. Cement two buttons on for eyes and a bit of raveled rope for a mane. Drill a hole in the neck of the horse, and cement a broomstick to this. Bridles and lines of leather or cloth can be added, and many a little one will "ride a cock horse to Banbury Cross."

## Hanging Baskets

Hanging baskets for artificial flowers, bittersweet, or painted weeds can be made from salt or oatmeal boxes. Shape the boxes high on the ends and lower on the sides, leaving the round ends with one part of the side removed. Cut all the odds and ends of crepe paper you have on hand, combining all the different colors, and mix like dough with a thick, cooked starch. Cover your hanging basket with a thick coating of this (on the outside only), then bake in the oven until hard (about twenty minutes). Finish with a coat of shellac when cool, and attach cords on the ends for hanging. Paper cups or containers for cottage cheese, cream, and ice cream can be covered in this same way for vases.

## Papier Mache Articles

Other kinds of papier maché articles can be made in another way. Use a wooden, pottery, tin, or aluminum bowl as a model. Work on the outside of this, covering the entire surface with narrow strips of torn newsprint (plain) and water for the first coat. (This assures the easy removal of the model when completed.) For second coat use printed newsprint instead of the plain, in narrow torn strips, dipped in wet, sloppy paste. For the third coat use the plain newsprint and paste; for fourth coat the printed newsprint with the paste, and so on until your bowl or vase has reached the proper thickness, usually about six or seven coats. Be certain the last one is of the plain paper. Dry thoroughly for a day or two, then remove the model or form, and paint or decorate.

## Paper Weights

Shape clay or plasticine in a round ball, then flatten until a little larger than the child's hand. Have the child press his hand firmly on the clay, leaving his hand print. Kindergarten children can make their footprints in the clay too. Some clay will have to be baked in the oven, but there is a clay powder that will remain firm without baking.

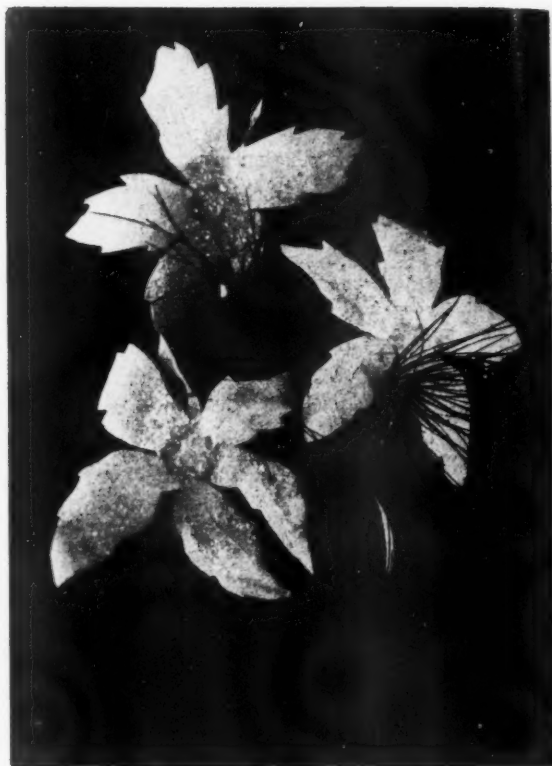
## Christmas Boxes

Save the designs and the paintings  
(Continued on page 48)

# Christmas flowers

Trace the pattern on page 17  
on paper towels to make  
this lovely poinsettia  
centerpiece.

Margaret Rea tells how.



A simple, effective, inexpensive Christmas decoration which the children can make for themselves or for a gift can be fashioned from four paper towels and some library paste. Newsprint may be used, but the crepe-like texture of the towels gives a richer-looking finished product.

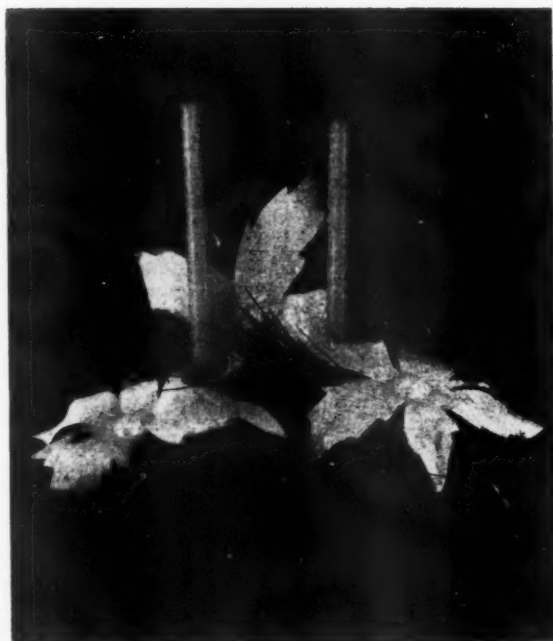
Paste the four towels firmly together with a thin, smooth coating of library paste between each layer. The top and bottom, of course, will have no paste.

Trace the poinsettia on the top towel with an orange-wood stick or stylus. Indent the veins in the same way. Cut out the poinsettia and punch a fine wire hairpin through the center. This will later be used to fasten the flower to its stem. Crumple a few of the scraps and paste in to represent the center of the flower.

Place in a shallow saucer, weight lightly to cause a slight depression in the center; curl and shape the petals into a graceful flower-form. Let dry at room temperature overnight or until hard. Paint red or white with poster paint and dust with artificial snow while the paint is wet, if desired.

Twigs painted green with poster paint make good stems. The flowers may be fastened to wreaths or to masses of evergreen, or they may be combined with greens and candles to form a lovely centerpiece.

If casein paint is used, the flowers may be a part of outdoor decorations.



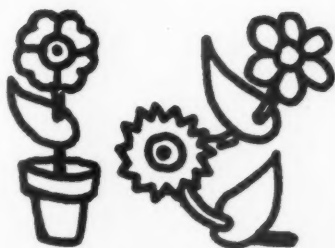


## Oilcloth flowers

By Elizabeth Tinnin

Small children can make attractive flowers from scraps of bright colored and black oilcloth.

First have each child cut a pattern from paper until the desired shape or type is created. Then, using these patterns, have the children cut flowers from the oilcloth. Cut a small round piece of a harmonizing color for the



center of the flower.

Make stems of pipe stem cleaner. Make the leaves from green oilcloth.

These attractive flowers can be placed in tiny pots, filled with dirt, to represent potted plants. Or, they can be bent and used as boutonnieres.

Oilcloth flowers make lovely gifts and home or classroom decorations.

# Santa Claus's trouble

A story  
by Janet Chandler

Gulliring yawned. Would Santa Claus *never* come? Gulliring had promised her mistress that she would wait up until Santa arrived to show him which was Karen's stocking—it was the small red one flopping emptily at the far end of the fireplace, but Santa Claus might not know that. It was past midnight and still no sign of Santa Claus!

Gulliring yawned again—an enormous yawn which ended, as Gulliring's yawns always ended, in a little squeak. She stretched so that her furry brown front paws touched one end of the warm white rug and her furry brown hind paws touched the other end. Gulliring was tired. She was very sleepy. The fire danced and crackled, and its warmth made Gulliring even sleepier. How she would love to close her eyes! But Gulliring was a St. Bernard of her word. She had told Karen she would wait up for Santa, and wait up she would.

Suddenly, just as Gulliring's massive brown and white head was sinking slowly down onto her paws, she heard something. Something which made her lift her head quickly and prick up her ears. A faint tinkle of bells!

Then a deep voice called out. "Whoa, Dasher! Whoa, Prancer! Whoa, there, Vixen!" Gulliring jumped to her feet. To see her, so nimble and quick, you never would guess she was the proud mother of thirty grown puppies. She didn't bark, for she felt sure this must be Santa Claus. Naturally no sensible dog ever barks at Santa Claus.

"Who's there?" asked Gulliring politely through the door.

"It's Mr. S. Claus," said the deep voice. "Is this 2305 Poinsettia Street? Does Karen Goodgirl live here?"

Gulliring opened the door wide. "She does, Mr. Claus. Come right in. We've been expecting you. Only I thought you usually came down the chimney."

Santa Claus did not answer. His pack had slipped from his shoulder. He sagged to the floor in a red and white heap. His eyes were closed. He didn't look in the least jolly. Gulliring was surprised, for this wasn't the way Karen had said Santa would act at all. Still, the mother of thirty grown puppies is not easily upset. Gulliring closed the door carefully.

Then she pulled and tugged and pulled and tugged some more and finally she propped Santa Claus up against the big chair in the living room.

Now, thought Gulliring, what shall I do next? What *can* be the matter with poor Mr. Claus? Gulliring sniffed Santa all over and then began licking his face. She quickly drew back. Heavens! He was hot! Santa Claus's round face almost burned Gulliring's tongue.

It must be heat exhaustion, Gulliring decided. She knew just how Santa felt, coming to California from the North Pole, for hadn't she come with Karen and The Family from Minnesota only a few months before? Most of the time, if it weren't for the poor example it would set her thirty grown puppies, Gulliring would have let her tongue loll out.

Gulliring trotted off to the kitchen. She dumped a whole tray of ice cubes into a pitcher, filled the pitcher with water, and trotted back to her patient.

"Ug-guh-uh-phew!" snorted Santa, as the ice water trickled down his nose-like-a-cherry. He sat up with a jerk and his face looked round and jolly, exactly as it should look. His blue eyes twinkled.

"Thanks," said Santa Claus. "I'm exhausted. How *do* you stand this frightful heat?"

Gulliring was sympathetic. "It is warm," she agreed, "but California is really quite pleasant if you don't try to do too much. How do your reindeer like it?"

Santa Claus's face lost its merry twinkle. He slumped in his chair. Gulliring wondered if she ought to trot after more ice water. "My reindeer are worse off than I am," said Santa sadly. "They are all sprawled out on your mistress's front lawn, dying of this heat. If I don't find some way out of my trouble soon, I fear my reindeer will perish, and thousands of boys and girls in California will think old Santa has forgotten them." Santa's head dropped disconsolately.

"Now, Santa," said Gulliring cheerily, "take it easy. You just hop into our refrigerator for a few minutes and cool off while I think what to

(Continued on page 47)



# A jolly Santa Claus

Who would think that the lowly milk filter  
could be converted into a gay replica  
of St. Nick? By Bernice Walz

A jolly Santa Claus can be made by using a milk filter as a base. These can be purchased at the grocery store. Instead of the usual red suit with white trim, Santa will have a soft white suit with red trim.

To make the body for Santa Claus, each child practiced cutting a suitable pattern by folding a 6" circle of newspaper. We made the newspaper circle the same size as the milk filter so that the pattern would be sure to fit. Preparatory to this we discussed how to cut half of Santa. Starting with his legs we must next make his fat "tummy," then his arms, and last his head. You might start instead with the head—a procedure which might be easier for some. A few of the children would cut out a good shape the first try, but many tried several times before getting one with which they were satisfied.

Next the newspaper pattern was pinned to the milk filter and carefully cut out. Red construction paper was used for the trimming for the band on the legs and sleeves. Then red mittens, cap, and a little mouth were added. Black construction paper was used for the boots, belt, eyes, and nose. All of these parts were cut free hand. From the scraps of filter that were left, the children made the beard and the tassel for the cap.

Then the Santas were pasted on a piece of green construction paper backed by a piece of red construction paper. When the finished product was put on display, our room was quite gay with the many variations of the jolly little man.

If milk filters are not available,

white or red construction paper may be used. However, the children especially liked the appearance and "feel"

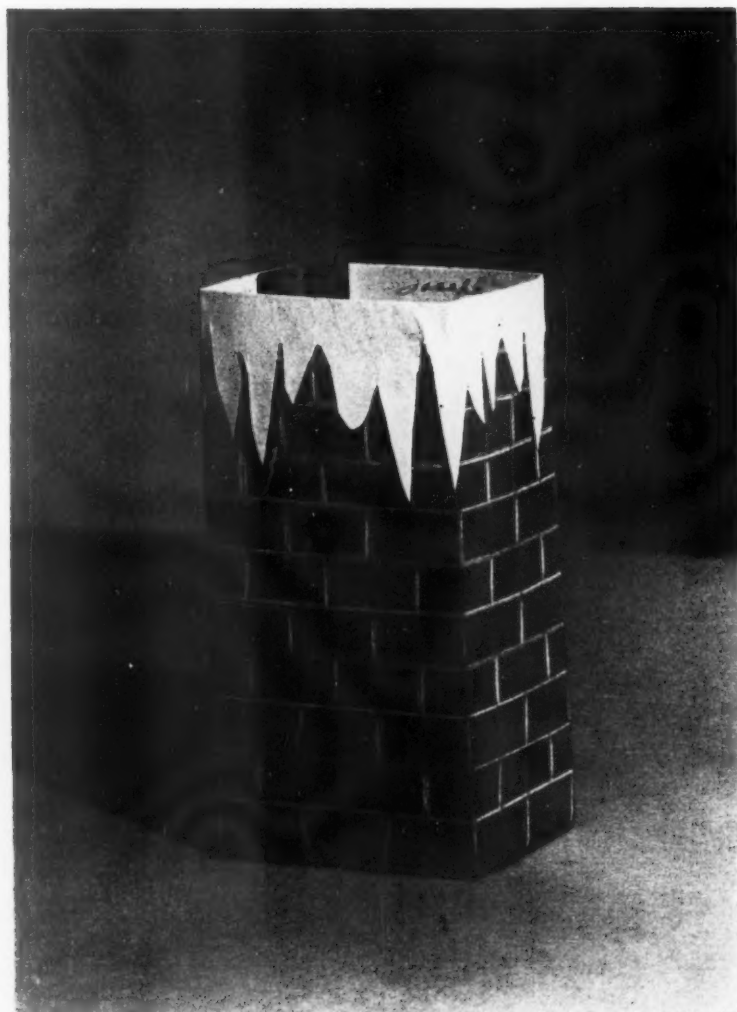
of Santa's soft suit. Red flannel, trimmed with white cotton "fur," also makes an effective Santa Claus.



# Chimney candy box

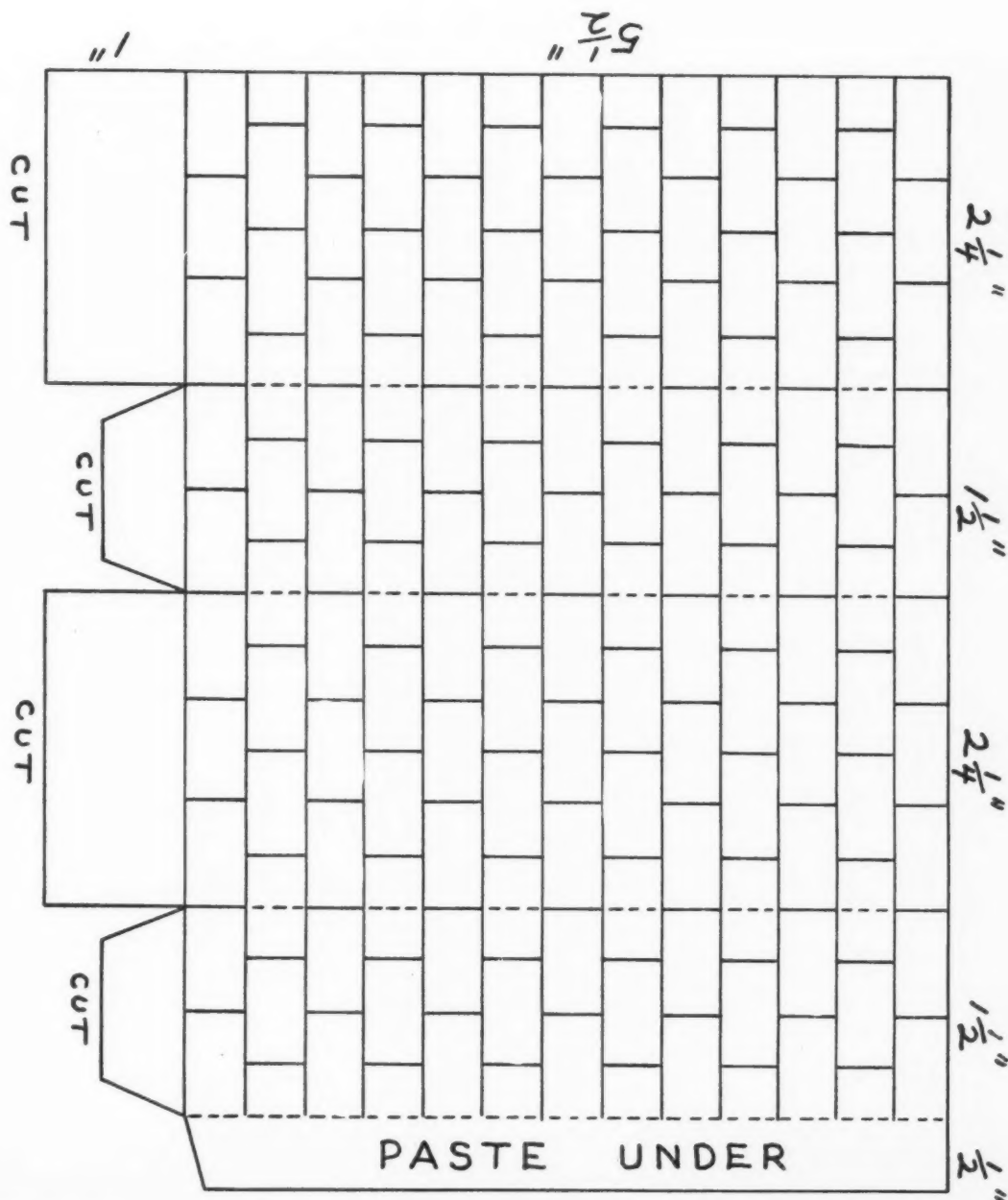
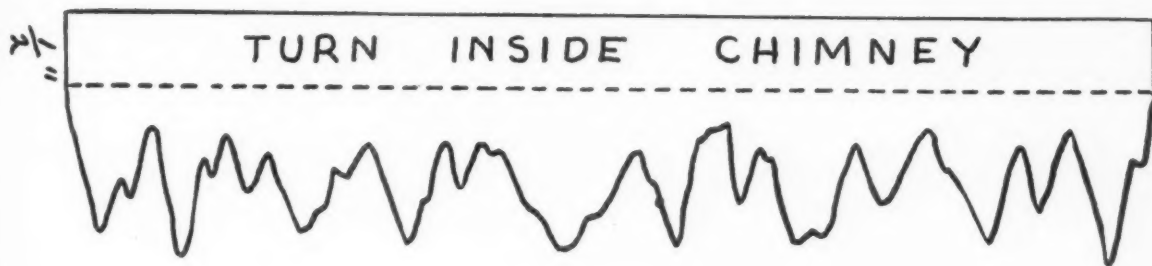
A lesson in measurements  
is palatable as well as practical  
when this seasonable box is the result.

By Josephine Haugen



The picture at the left and the designs on the facing page show how to make an interesting chimney candy box for Christmas.

This candy box provides a good lesson in practical measurements. On red construction paper carefully measure a rectangle  $6\frac{1}{2}$  by 8 inches. Divide into four sections as shown by the dotted lines, leaving a space of one-half inch at right to paste under. Crease at dotted lines. To represent bricks, rule lines three-eighths inch apart. Divide these into three-quarter inch lengths and outline with white paint or white wax crayon. The four unruled sections at lower edge form the bottom of the box. Paste. Cut a strip of white paper  $1\frac{1}{2}$  inches wide, making one edge irregular to represent snow. Turn in one half inch inside the chimney for a neat finish and paste the irregular points down carefully around chimney top. A cut-out Santa Claus with his pack, climbing down into the chimney, adds interest to this box.



# Kansas—a child's guide to the United States

By Miriam Gilbert

Sometimes the girls at school poke fun at me because I am a Mennonite. They don't know that Kansas wouldn't be such a great wheat state if it weren't for my ancestors. In 1874 a group of Mennonites came to Kansas from Russia and brought with them a few bags of Turkey Red wheat. It was a hardy wheat with a red seed and originally had come from Turkey. In Kansas, wheat is planted in the fall. Since it lives through the winter, it is known as winter wheat. The Turkey Red wheat survived the fierce winters easily and ripened quickly. Soon farmers all about were planting vast fields of this wheat, and today Kansas tops all the states in wheat production. Kansas grows so much wheat that it has become an important flour-milling and cattle-raising state.

I don't like to go to the big cities because the people all turn to stare at my plain dress, but I know all about Kansas. Topeka, the capital, has large flour mills and grain elevators where wheat is stored. Kansas City, our largest city and a great railroad center, has the biggest grain elevator in the country. It has many meat-packing plants, too. Cattle, sheep, and hogs are shipped here from the corn and wheat farms in neighboring states. Kansas City, Kansas, is right across the river from Kansas City, Missouri. Although

they are in different states, they are really one city.

Wichita is the leading manufacturing and shipping center of Kansas. It does flour milling and meat packing like the other cities. Besides, it does oil refining and manufacturing of petroleum equipment because it is near an oil region.

Salina makes flour mill and farm machinery.

Hutchinson also has many flour mills and grain elevators, but it is famous for a special product. Hutchinson is often called the "Salt City" because it has huge beds of salt hundreds of feet deep. It mines and ships salt to all parts of the country.

Abilene, in the middle of the stock raising country, was the first real cattle town in Kansas. The Texas cattle men drove their herds of cattle to this town for many years. General Dwight D. Eisenhower lived there.

You can see that wheat has had a hand in developing almost every big city in Kansas. Even though the girls may think my customs are funny, I can be proud that the Mennonites helped build Kansas.

Sometimes even bad things like wars help to build a state. Kansas is in the geographical center of the United States. It is halfway between the Atlantic and the Pacific and halfway between the northern and southern boundaries of the United States.

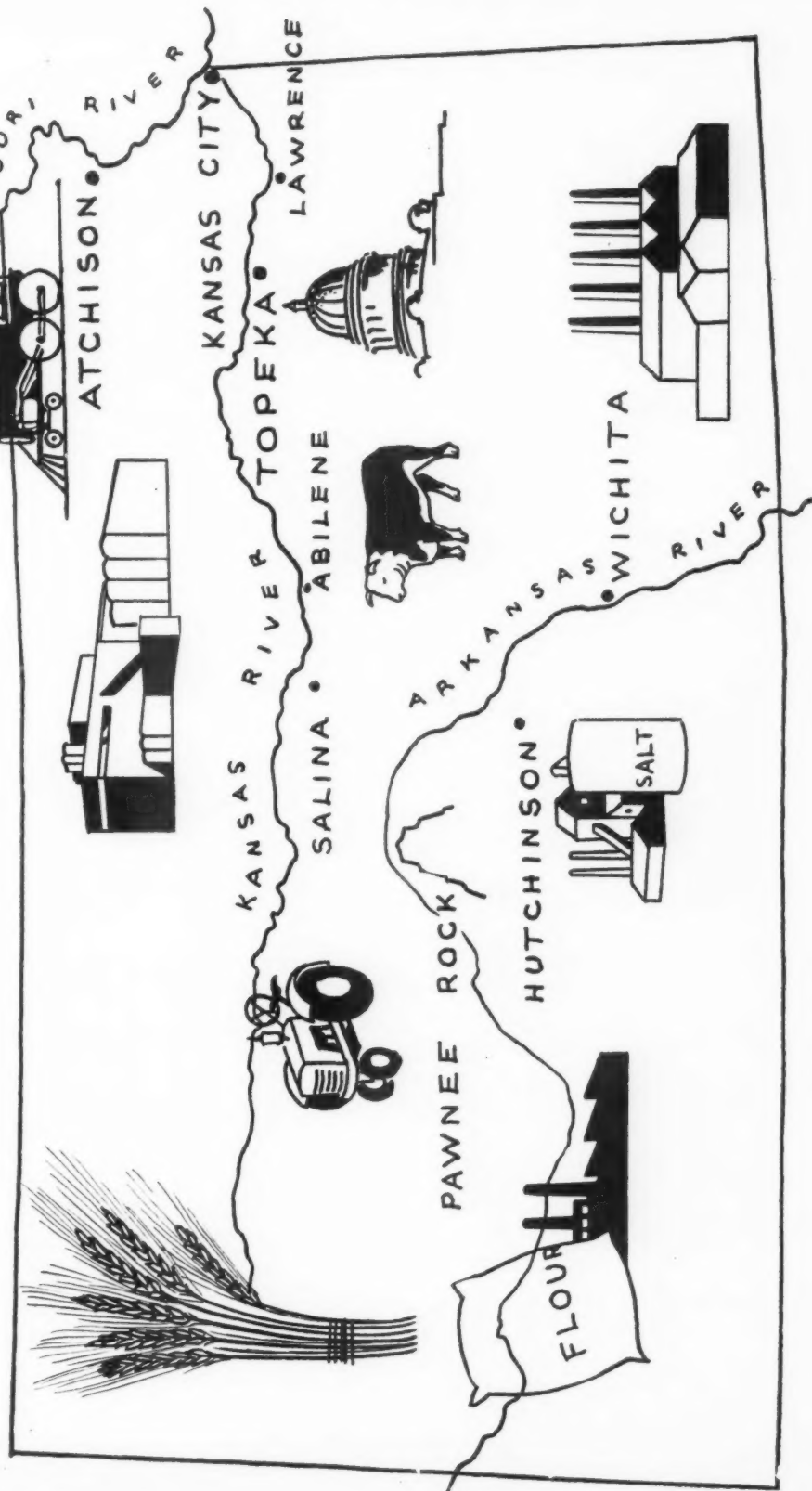
Because of its position, Kansas was engaged in a tug of war between the North and South before the Civil War. The Northerners tried to make the State anti-slavery and the Southerners wanted to make it a pro-slavery state. Lawrence, Osawatomie, and Topeka were set up by Northerners; Leavenworth and Atchison were founded by Southerners. By 1859 the Northerners had become stronger, and a constitution was adopted forbidding slavery.

Today Lawrence is a peaceful educational town. The University of Kansas and Haskell Institute, the largest Federal government school for Indians in the United States, are there. Atchison is now remembered as the city where the Santa Fe railroad system was founded.

The Santa Fe Trail helped bring new settlers into Kansas. It is one of the most famous pioneer routes to the West, and it crossed Kansas. Pawnee Rock is one of the memorable landmarks on the Santa Fe Trail. The Indians lay in ambush there, waiting to attack the wagon trains of the pioneers. Many Indian tribes warred against one another and it is said that the rock got its name from a battle between the Pawnees and the Plains Indians.

If you would like to carve your initials on this rock where Kit Carson once camped, come visit Kansas.

# KANSAS





# Christmas gift suggestions

Phyllis V. Dupont suggests some attractive gifts that can be made of felt.

A great many attractive gifts may be made from a small quantity of felt. For the average class it will only be necessary to buy half a yard each of several colors. Red, green, yellow, and blue are usually the favorites. If you are not able to buy new felt, old felt hats may be used. The brim and trimming should first be removed, then all parts steamed flat. This may be done by placing a wet cloth over a hot iron and holding the felt over the steam. Place the felt on a flat surface to dry thoroughly before using.

## Doll's Shoes

For each shoe cut two sides and one sole. Overcast the back and toe of the two sides together with embroidery thread. Fold the sole up in the middle lengthwise and fit it between the two sides. Overcast the lower edge of the shoe to the sole. If desired, a design may be embroidered on the side of the shoe. Stitch ribbon ties to the upper corners.

## Sunflower Pin Cushion

Cut two circles about three and a half inches in diameter from brown felt. Cut one strip of yellow or orange felt eighteen inches long by three inches wide. Cut petals in this piece. Embroider markings on one circle with yellow thread. Stitch two circles together and stuff. Gather

petals to fit the outer edge of the circle and stitch neatly to the under circle. To hang it up, fasten a loop of brown felt to the back of the pin cushion.

## Needle Case

Cut two mittens from colored felt. On one mitten embroider markings in outline stitch, using contrasting color. Cut a piece of flannelette  $2\frac{1}{2}$  inches by  $1\frac{3}{4}$  inches. Pink or scallop the edges. Using cross stitch, fasten this at the top to the inside of the back mitten. Join the cuffs of the two mittens neatly together with overcast stitch. For this, use thread the same color as the felt.

Needle Cases may also be made in the shapes of apples or pears cut from yellow or red felt. Cut a green leaf and stem and join to the top.

## An Owl Scissor Holder

Make a pattern of an owl similar to the illustration, about ten inches long. Cut one shape from black felt and one from cardboard. In the center of the felt piece, about two inches from the top, make a one-inch cut. This is to hold the scissors. Blanket stitch with fine wool around this hole. Insert two brass fasteners for eyes. Cut two wings from felt. Blanket stitch around the wings and attach at the top only. The wings are used for holding pins and needles. Blanket stitch the felt and card-

board edges together.

## Soft Animal Toys

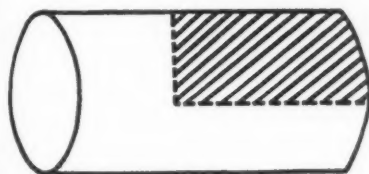
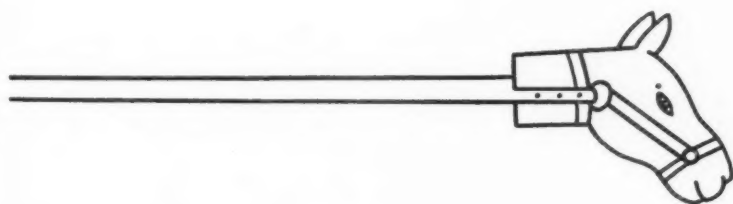
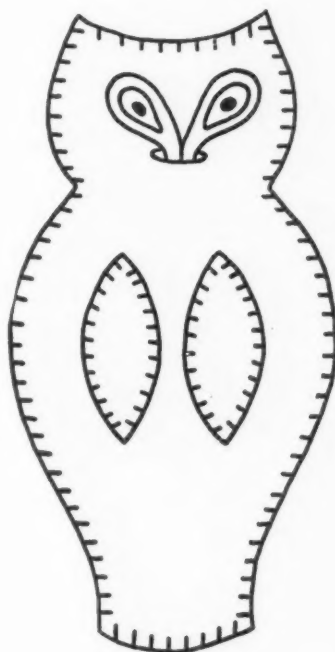
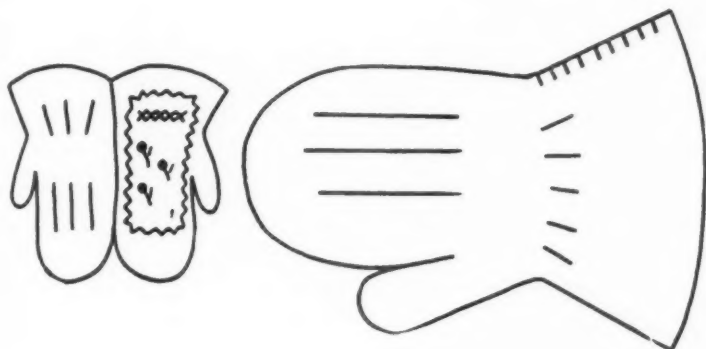
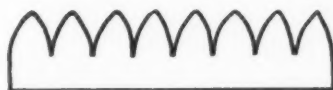
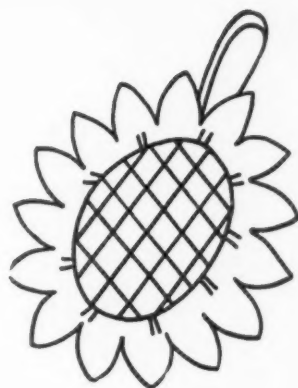
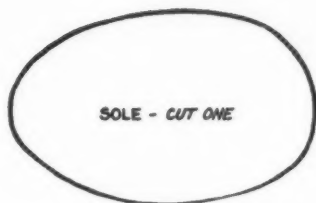
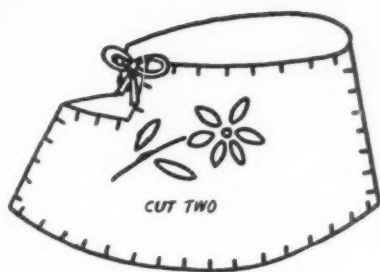
Choose a pattern of an animal with a simple outline. Cut two from felt. On each, embroider markings such as eyes, ears, toes, etc. Join the two pieces together with blanket stitch. Stuff with kapok or cotton batting. The tails may be made by braiding wool and attaching it to the animal.

## Shopping List

Cut a strip of felt 12 inches long. Fold one end up three inches. Stitch at either side to form a pocket. Decorate front with felt flowers, embroidery, or a monogram. Insert back of small scratch pad in the pocket.

## Jig-Saw Puzzles

Boys and girls of all ages enjoy a jig-saw puzzle. Choose a picture from a magazine, calendar or old book. Glue it on to a piece of heavy cardboard or thin wood. This is best done by putting glue all over the cardboard or wood and pressing the picture onto it. On the back of the cardboard or wood mark the shapes into which you wish to cut your puzzle. For young children keep the shapes simple, as squares, triangles, etc., and do not make too many pieces. With the cardboard side up, cut the lines with a fretsaw. Make a small cotton bag with a drawstring to hold the puzzle.



### Doll's Cradle

Any little girl will be delighted with a cradle for her doll, particularly if you make some covers to go with it. A cylindrical box such as a salt, oatmeal, or pablum box is easily converted into a cradle. Cut the box half way through the center.

Next cut in from one end to meet the first cut. Paint the box inside and out or cover with wallpaper. Make a mattress and pillow, pillow case, sheets and quilt. For a very special gift embroider the little girl's initial on the bed covers.

### Hobby Horse

A small boy will have hours of pleasure riding a hobby horse. Any boy with a fretsaw can make one in a short time. You will need a broom handle and a piece of thick wood such as the end of an apple box. Make a paper pattern of a horse's head. Nine or ten inches is a good size. Trace this pattern onto the wood and cut it out with a fretsaw. Sandpaper until it is very smooth. Paint the head black with white markings, i.e., eyes, ears, mouth, etc. Paint the harness red. Do this on both sides of the horse's head. From one end of a broomstick cut a piece four inches long and the thickness of the wood used for the horse's head.

This will fit onto the horse's head. Paint the broomstick. Nail it securely to the head. If you have a spare wheel four or five inches in diameter, fasten it to the other end of the stick.



## teaching tactics

### Decorations for the Christmas Tree

These simple Christmas objects easily can be drawn freehand by primary children. Nothing thrills them more than to make their own decorations for the classroom tree.



We used a colored or metallic 12" x 18" sheet of paper. With a piece of white chalk we first drew freehand a stocking, star, ball, bell, or Santa Claus, any size desired. We added a strip about two inches long and one-half inch wide at the top

center of each object. This strip can fold over a branch of the tree, keeping the ornament fastened to the branch.

Jean C. Rice  
Roselle, N. J.



### Clothespin Christmas Tree Candle

Take a four- or five-inch square of stiff red paper and wind it on a round stick, about the diameter of a clothespin. Place a little paste inside one end of the tube. Then slip it over the clothespin. Cover the candle form with glue and roll it in mica snow. When it is dry add a yellow flame to the top. Paint the clothespin prongs dark green. The prongs will slip over the branches of the tree and hold the candle upright.

Jean C. Rice  
Roselle, N. J.

### Opening Christmas Presents

First we cut a large Christmas tree from oaktag and painted it with green and brown enamel. Decorations may be added in other colors. Then we made a skeleton frame from scrap lumber to make the tree stand upright. Next we cut out different box-shaped holes in the tree. Cellophane of various colors was glued on the back of the tree over the holes. On each cellophane pane was pasted a picture to represent a phase of the Nativity. Differently colored pieces of construction paper were cut slightly larger than the holes in the tree. These were decorated with ribbon to represent covers of Christmas presents and pinned over the holes on the front of the tree. Now we had a tree decorated with Christmas presents.

(Continued on page 44)

## Book Club Selections

*The Junior Literary Guild selections for December, 1949:*

For boys and girls 6, 7, and 8 years of age:

**COCOLO COMES TO AMERICA.** By Bettina, Harper Brothers

For boys and girls 9, 10, and 11 years of age:

**DIG FOR A TREASURE.** By Dean Marshall, E. P. Dutton & Company, Inc.

For older girls, 12 to 16 years of age:

**GHOST AT GARNET LODGE.** By Frances Duncombe, William Sloane Associates

For older boys, 12 to 16 years of age:

**BLACK STALLION AND SATAN.** By Walter Farley, Random House, Inc.

## Juvenile Books Reviewed

**THE SANTA CLAUS BOOK.** By Irene Smith. Pictures by Hertha Depper. New York: Franklin Watts, Inc. 1948. 234 pp. \$2.50

As children's librarian of the Brooklyn Public Library, Irene Smith heard year after year the same insistent demand, "I want a book about Santa Claus!" However, there were never enough books on the shelves to satisfy her young borrowers' insatiable appetite for Santa Claus stories. Finally Irene Smith decided to do something about it, and *The Santa Claus Book* is the result.

Confining itself strictly to stories in which Santa Claus is the hero, this book lists in its table of contents such stories and poems as "The Night Before Christmas," by Clement C. Moore, "Is There a Santa Claus?" by Francis P. Church (the famous Sun editorial), "Before Christmas," by Rachel Field, and "The Mouse That Didn't Believe in Santa Claus," by Eugene Field. Five-to-ten-year olds will devour this jolly book, and we suspect that they will like Hertha Depper's illustrations so well that they will wish there were more of them.

**THE CHRISTMAS BOOK OF LEGENDS AND STORIES.** By Elva Sophronia Smith and Alice Isabel Hazeltine. New York: Lothrop, Lee & Shepard. 1944. xii, 429 pp. \$2.50

Though this anthology is not a new one, we want to call it to the attention of teachers during the Christmas season. It is a book which emphasizes the religious aspects of

Christmas. Plays are included, as well as stories, poetry, and carols.

**LITTLE GOLDEN BOOKS.** New York: Simon and Schuster. 25c each.

As Christmas rolls around once more we want to mention again the *Little Golden Books*, for they are the perfect answer to the inexpensive-gift problem. Priced at twenty-five cents, they are suitable for the Christmas grab bag or as a present for children aged approximately four to seven. The books are consistently well written and all are abundantly illustrated in full color.

Among the most recent titles are: **JOHNNY APPLESEED.** Adapted by Ted Parmalee. Illustrations by the Walt Disney Studio.

**BOBBY AND HIS AIRPLANES.** By Helen Palmer. Pictures by Tibor Gergely.

**OUR PUPPY.** By Elsa Ruth Nast. Illustrations by Feodor Rojankovsky.

**KATIE THE KITTEN.** By Kathryn and Byron Jackson. Pictures by Alice and Martin Provensen.

**THE FUZZY DUCKLING.** By Jane Werner. Pictures by Alice and Martin Provensen.

**GOOD MORNING AND GOOD NIGHT.** Story by Jane Werner. Pictures by Eloise Wilkin.

**WHAT AM I? A picture quiz book.** By Ruth Leon. Illustrations by Cornelius DeWitt.

**GASTON AND JOSEPHINE.** By Georges Duplaix. Pictures by F. Rojankovsky.

**GUESS WHO LIVES HERE.** By Louise Woodcock. Pictures by Eloise Wilkin.

## book shelf

**MY LITTLE GOLDEN DICTIONARY.** By Mary Reed and Edith Osswald. Illustrated by Richard Scarry.

**BONGO.** Adapted by Campbell Grant. Illustrations by the Walt Disney Studio.

**THE FABULOUS FLIGHT.** By Robert Lawson. Illustrated by the author. Boston: Little, Brown & Company. 1949. 152 pp. \$2.50

Knowing what to expect from Robert Lawson, we could hardly wait to read this book to our sixth-grade class. They, in turn, could hardly wait for the daily installments; it is that kind of book.

Because of a disturbance of his sacro-pituitian-phalangeic gland (called *sac-pit* for short) Peter Peabody Pepperell III suddenly began to grow down instead of up. However, as he became smaller and smaller, he also became smarter and smarter. Peter didn't mind at all, and neither did his parents. Peter's father worked in the State Department and built models as a hobby. Peter was a very handy size for working on models.

When Peter discovered that he could hop aboard Gus the gull (who cooperated fully) and fly almost anywhere, he decided to put his services at the command of the State Department. And that is where the excitement begins.

Gus, the seagull, really steals the show. We are sure that he talks and acts exactly the way a gull would. When reading the book aloud, don't

(Continued on page 48)

# Christmas gifts designed with seven basic symbols



The seven symbols illustrated below will be used in designing the objects illustrated on Page 29.

In consideration of the limitations of most school budgets, the items listed below are all made of inexpensive articles found in most homes.

## A Jewelry or Powder Box For Mother

Obtain an empty, small-sized rolled-oats box and cut it down to the desired size, as illustrated above. An empty cylindrical ice cream container can also be used. Remove the top and bottom lid, then carefully cover the outside cylinder with white or colored paper. A 3" wide strip is used if box is constructed as illustrated. (The student may desire a deeper or more shallow box, depending upon the anticipated use. The width of the strip will then vary accordingly.) To cover the top, place lid on paper and carefully trace around it with pencil. Cut out this circle and paste to the lid. A duplicate circle is pasted on the bottom. The overlapping edges of the lids are covered in a manner similar to the cylinder. Some boxes are better than others and it may not be necessary to cover the lid.

With the box covered, the pupil is confronted with the decorations. Too

often teachers have given pupils wall paper in covering boxes, and this is considered the design. This is quite inefficient on the teacher's part. The student will obtain much more enjoyment out of creating a design of his own. Using the ever faithful seven symbols, a number of designs are made, and the best one selected. The pupil in designing the box should consider:

- (1) The top and bottom
- (2) The cylinder

These should be practiced on paper the exact size of those pasted to the box. Caution should be taken to use a design continuous in nature on the cylinder. Use either a border or an "over-all" pattern.

Although the lid may be designed any number of ways, it is suggested that beginners start at the middle, with the design radiating outward to the edges. The lid designs should also harmonize with the cylinder, using similar units in each. The four pictures at the top of Page 29 show two examples of possible designs for the top and side.

## Application of Design

There are any number of mediums suitable in decorating the box. The design can be applied in:

- (1) Cut paper
  - a. By cutting out the designs in appropriate colors and applied
  - b. By pasting
- (2) Crayon
  - a. By applying design direct
- (3) Poster paint
  - (most difficult for primary grades)
  - a. By tracing design on object, then painting same.

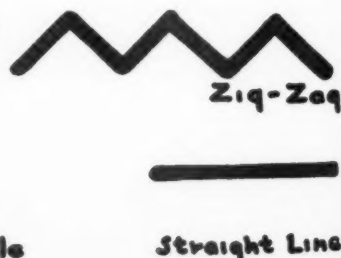
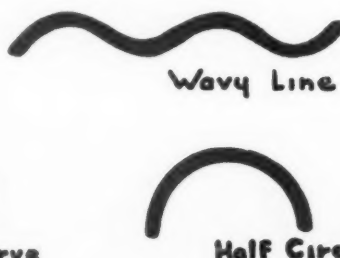
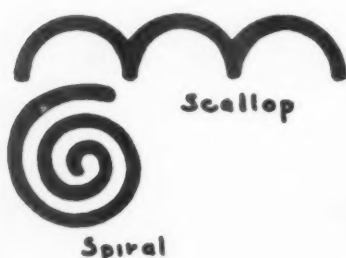
To make the box washable, give it a thin coating of clear, white shellac. This also gives it a pleasing finish.

You may prefer to apply the design to the paper before covering the box. This is easier but often unsatisfactory, because the design may be spoiled in covering the box and the major portion of the time necessary is spent in the design application.

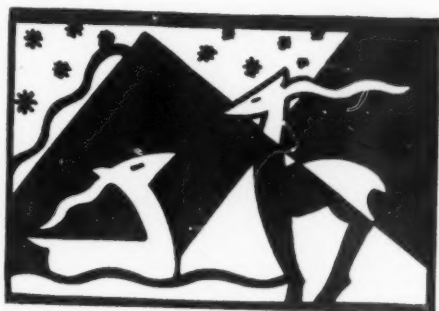
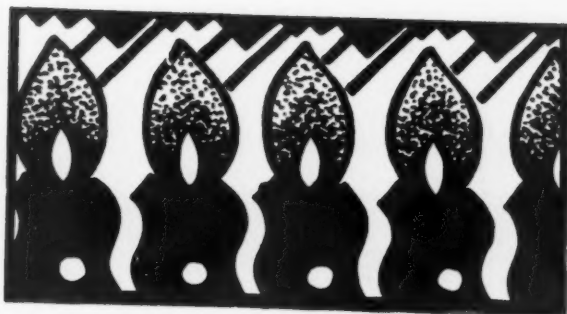
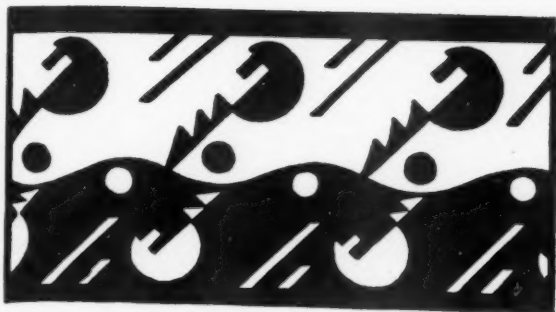
## Smoking Box For Dad

Discarded cigar boxes, when decorated, become useful gifts for men. Dad can always use a box in which to keep those many loose articles that are scattered throughout the house. The cigar box can be covered

(Continued on page 48)

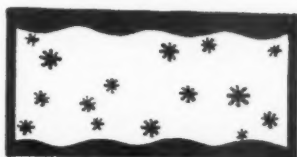




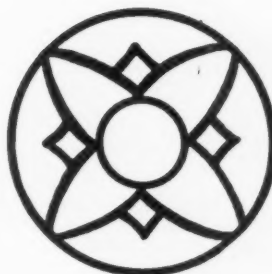
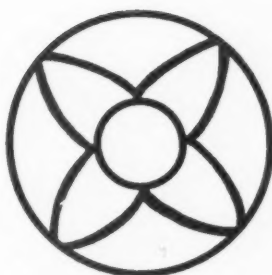


Top →

End →



Sidey



## using films and records

### Record Loan Library

A children's loan library of records has been established by the College Women's Club of Montclair, New Jersey. For the upper-graders, the library consists of classics and similar material correlated with their school subjects. For primary- and middle-graders a variety of records both entertaining and educational is supplied.

We feel that this is a project worthy of emulation by other clubs, P.T.A. groups, school libraries, or any other interested bodies. Anyone who wishes to build a collection such as this will be interested to know that the catalogue of the Montclair collection has been published and may be obtained by writing to the Community Child Study Group, 49 Melrose Place, Montclair, N. J. The charge is 35c plus postage (5c).

### Activity Record

For children of the primary grades, Cub records have provided some interesting material. Especially good as activity records are "Bow Belina" and "Shoo Fly" ("Traditional Children's Songs," Cub 7, 79c). Children will enjoy the lively dance tunes—and the records are unbreakable.

Another Cub record, especially recommended for its humor and rhythmic pattern, is "Put Your Finger in the Air" and "Don't Push Me Down" (Cub 9, 79c). Woody Guthrie is the performer.

### The Information Film

A noteworthy addition to the literature on nontheatrical films is *The Information Film*, by Gloria Waldron, published by Columbia University Press. This book is the first attempt to examine the entire field of the adult information film. It tells how films are made and by whom; who uses film; who distributes film; and what are some of the problems and failures as well as future possibilities of the medium. The author recommends the establishment of a national film center for the financing and encouragement of needed films.

The survey which resulted in the publication of this book was spon-

sored jointly by the Public Library Inquiry and the Twentieth Century Fund.

### Story of the Flag

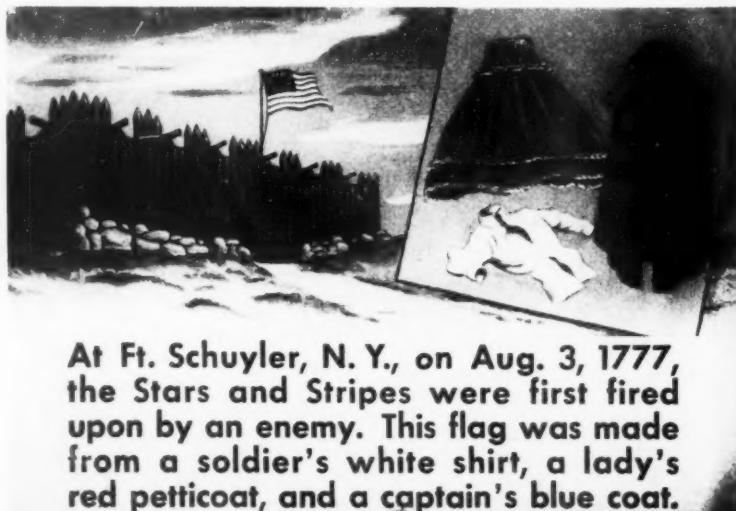
Title of a new series of color filmstrips produced by Filmfax is *Story of the American Flag*. Presented in three sections, the series shows the many flags important in American history, with authentic historical scenes as background. Section One, *The Flag is Born*, shows the flags which have flown over America from the time of the Vikings to the first Stars and Stripes. The second filmstrip, entitled *The Flag Develops*, traces the growth of the Stars and Stripes from its early form to the flag we know today. *How to Honor and Display the Flag* is the title of the last filmstrip, and it does just that, ending up with the Pledge of Allegiance.

Address of Filmfax Productions is: 995-A First Avenue, New York 22, New York.

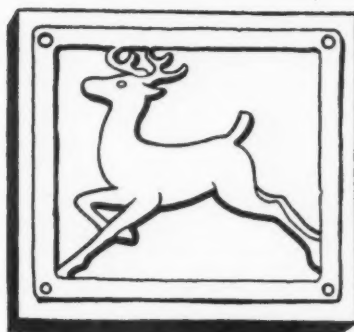
### Films of the Nations

Films of the Nations, Inc., a non-profit organization, announces that a new system of distribution has recently gone into effect for F.O.N. films. A complete F.O.N. library will be available in each of the following cities: New York, St. Louis, Atlanta, Salt Lake City, Los Angeles, Chicago, Seattle, Minneapolis, Detroit, Raleigh, and Dallas. The regional distribu-

(Continued on page 44)



At Ft. Schuyler, N. Y., on Aug. 3, 1777, the Stars and Stripes were first fired upon by an enemy. This flag was made from a soldier's white shirt, a lady's red petticoat, and a captain's blue coat.



## Easy metalcraft



There is something about the sheen of metal which makes metal animals cut in miniature, attractive for table decorations or for gifts during this holiday season. Very thin brass and copper, about 30 gauge, is pliable and easily cut with ordinary scissors; a pair of tin snips, small and inexpensive, will cut tin. If the metal is to be nailed to wooden plaques, or sheets of cork, small round nails are necessary to make them appear a part of the design. The metal is polished with powdered pumice and linseed oil. To saw the copper for the mounted plaques, use a fine scroll saw in cutting the design; file the edges and polish before mounting. Paint the wood with flat enamel.

Soft sheet aluminum is good for the three dimensional figures. Plan a design in two dimensions; use carbon paper to trace the design on the metal. Cut, bend, or curl the figures into shape, and then lacquer or wax to preserve the finish. Ash trays and flat tin cigarette boxes can be transformed by curled aluminum handles or mounted animals. Initials cut from copper or aluminum can be used on boxes or suitcases. A centerpiece for the Christmas table might feature a tree and angles made from the metal.

# Art as a universal language

By Rene d'Harnoncourt

Director of

Curatorial Departments,

The Museum of

Modern Art,

New York, N. Y.

At this time when everyone hopes for better understanding among nations, we hear a great deal about the arts as a medium of international communication. We are told that they constitute an ideal universal language because they are understood by people anywhere in the world. There is a great deal of truth in this statement but, like all generalities, it needs to be qualified before it can be used as a basis for action.

We all know that the artist can speak to us directly, through music and the visual arts, without using a middle man or a translator. Works of art can reveal to us the basic human aspirations that all men have in common, and can give us also a sympathetic understanding of the various ways in which these aspirations are realized by the people of different countries.

There is no question that art is potentially a universal language but, like all languages, it must be practiced before it can be used as an effective means of communication. To recognize the subject matter in a foreign painting is not enough. Such recognition may add to our factual knowledge of the country of its origin, but it does not by itself help us to understand the way of life of the people who produced it. The personality of the artist and of his country finds expression in the manner and style of his work, and in those subtle emotional overtones that turn objective rendering into interpretation.

The visual arts are a written language and before we can claim to understand it we must first learn to read it. Color, shade, space and line are the letters of the artist's alphabet, and his ideas and emotions find expression in the arrangements of these elements. Once we are able to recognize these arrangements we need not worry too much about our ability to understand their message. They stem from human emotion and thus appeal to human emotion.

Strange as it seems, our difficulty in reading a painting is mainly due to our inability to see the elements that are arranged by the artist to carry his message. All of us are creatures of habit and our senses are accustomed to register only such forms that we have learned to consider important. This means that in the field of art we always look for, and therefore find, only those elements that we are accustomed to find in works of art of our own tradition.

In considering the products of a foreign civilization, such as Japanese woodcuts or Mayan sculpture, all of us have learned that at first glance we only experience a vague pleasure and that real appreciation and enjoyment grow slowly out of continued observance and study. Each time we look at such works of art we discover new details which make it possible for us to see more clearly what the artist intended to express.

So let us go to school again and learn to read pictures both for the sake of the understanding it may give us of other people and other places, and for the sake of our own enrichment.

# Arithmetic game

This game will stimulate interest in obtaining the best possible marks in arithmetic problems and tests.

Trace with hectograph ink the game and the designs in the picture at the right. Make a copy for each child.

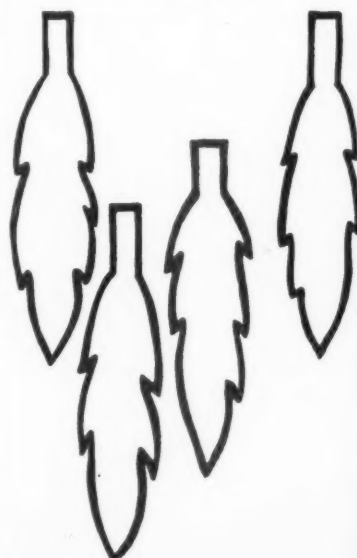
At the time you give the game to the children explain the following facts about the game and symbols.

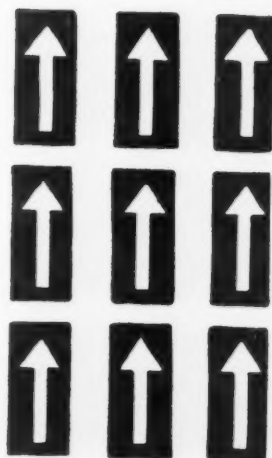
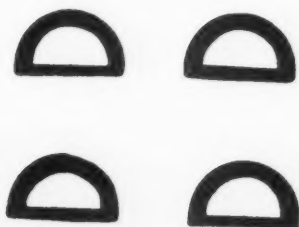
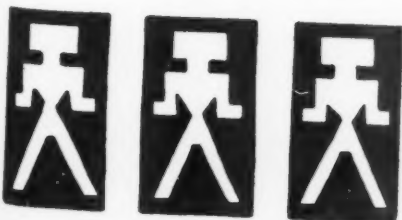
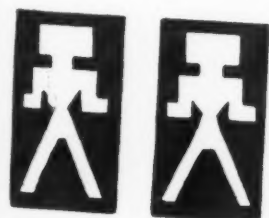
The designs on an Indian's shield were the symbols of various events in his life. Each feather that was hung on the rim stood for an enemy or hard task that had been conquered.

This is your shield. You are the Indian. The pictures on the shield are the tasks you will have to conquer to win your feathers.

The Indian sets out on a journey to win his feathers. First, going to the right on the shield, he has to fight a bear, then great thunder clouds appear in the sky, next he meets a herd of buffalo, then he must climb over a mountain, and last he has to kill a snake. All these enemies and tasks have to be conquered to get safely home to his tepee at the top of the shield.

(Continued on page 43)







# Christmas at the Dundee Home

A three act play

by Edris W. Peckham

## Characters:

MATRON MOLLY, Matron of the Orphans' Home  
MR. STUFFINS, Treasurer of the Board for the Home  
MR. SMILEY, a kind old man who lives next door to the Home  
COOKIE KATE, the cook  
MAZIE, the maid of all work  
DR. FIXIT, the doctor  
HANK, the handy man  
MARTHA PRIM, MARY PRIM  
two old maids on the Board  
POLLY, the oldest girl at the Home  
"TOUGHIES" (Boys with speaking parts):—

TOM HARRY

DICK MIKE

GIRLS (with speaking parts):—

SARAH MARGARET

BETTY DOROTHY

Boys with the measles (There may be three or more. In the play they speak together.)

Any number of smaller boys and girls.

## Scenes:

All scenes take place in the living room of the Home.

## Time:

About 30 minutes

## Act I

Matron Molly is sewing—small children are scattered about, playing, looking at books, etc.

M. MOLLY: Mercy me! Christmas is almost upon us, and I've been so

busy with so many things that I haven't been able to do a thing—not a single thing to get ready. Dear me! KATE! KATE! (calling) Polly, step to the kitchen and ask Kate and Mazie to come in here for a minute.

(Exit POLLY)

M. MOLLY: We must get a tree. I must have Hank get the wreaths. Oh, dear! Why did I let everything go so long?

(Enter POLLY with MAZIE and KATE)

POLLY: They're here, Ma'am.

M. MOLLY: Thank you, my dear.

KATE: Yes, Ma'am, and you wanted me, Ma'am? Sure and I've got my hands full tryin' to get meals for this howlin' family. The help I get from that one there (motioning to Mazie) it's sure a disgrace. Ma'am, she does daydream so. I got to be gettin' back to my puddin', Ma'am. What did you want, Ma'am, if you wouldn't mind tellin' me—I really got to - - -

M. MOLLY (interrupting): Katie! Katie! Do stop talking long enough for me to tell you what I want.

MAZIE (to Kate): Shall I go stir the puddin'?

KATE: No, I set it off before I came in. Well, Ma'am - - -

M. MOLLY: We've been so busy with the new children that we have forgotten about Christmas. *Christmas is just four days away!*

KATE: No! You can't be after tellin' me that! Why, we haven't done a thing—not a single solitary thing! This is terrible! Terrible!

(She picks a child off a chair, sits down, holds the child on her lap.)

KATE (continuing): *Christmas!* I do love Christmas, Ma'am!

MAZIE: So do I. (She sits down. She also has to hold a child on her lap.)

M. MOLLY: Of course, it isn't too bad because the clubs here in town always do so much for us. There's the Business and Professional Women's Club, the Women's City Club, the Kiwanis Club, the Rotary Club (counting them off on her fingers). To say nothing of what all the churches do for us. It isn't too bad.

KATE: Indeed it isn't, Ma'am. Indeed it isn't!

MAZIE: No, indeed!

TOM (mocking Mazie and sticking his

head around a child in front of him to look at her): No, indeed!

MAZIE: Go 'way. (Tries to hit him.)

M. MOLLY: Tom! Mazie!

DICK (from other side of stage): Those clubs are sure dopes! Givin' away all that stuff! They think we're little angels. Boy! If they knew what little d - - -

M. MOLLY (interrupts): Dick! Watch your language! I'll have Mazie get the soap. Mercy me! What's all that commotion? (Noise heard off stage.)

Enter MR. STUFFINS. He has Mike and Harry on each side of him, holding their ears.

MR. STUFFINS: Mistress Molly, these boys were snowballing me. *ME!* The treasurer of the Board of Trustees! Don't they know which side their bread is buttered on?

M. MOLLY: I doubt if they would know butter if they tasted it.

MR. STUFFINS: What's that got to do with their behaving. I'd like to know?

M. MOLLY: If they got more and better food, perhaps they wouldn't be getting into so much mischief.

MR. STUFFINS: Stuff and nonsense! Are you going to speak to these boys?

M. MOLLY: Certainly. Hello, boys!

BOYS: Hello, Miss Molly.

MR. STUFFINS: Well, I never! Such actions! Such boys!

M. MOLLY (severely): Boys, what do you mean by throwing snowballs at Mr. Stuffins? Do you think that was the right thing to do?

BOYS: No, Miss Molly.

M. MOLLY: Why did you do it then?

MIKE: We were throwing snowballs at each other - - -

HARRY: - - - and he walked right between our cross fire.

M. MOLLY: Then you didn't throw them at Mr. Stuffins purposely?

BOYS: No, Miss Molly.

M. MOLLY: Then tell him you're sorry.

BOYS: We're sorry, Mr. Stuffins.

TOM (aside): Yeah! Sorry they didn't hit him harder, I'll bet!

MR. STUFFINS (clearing his throat): Hrummp! Well, I accept your apology *this* time. But don't let it happen again!

M. MOLLY: Won't you sit down, Mr. Stuffins?

MR. STUFFINS (Tips a chair on which

a child is sitting so the child slips off): Thank you. (Sits in the chair vacated by the child who joins group of children at right)

M. MOLLY: I just called Kate and Mazie in to talk about Christmas. With such a large addition to our nursery last week, we haven't done a thing about Christmas.

MR. STUFFINS: Stuff and nonsense! All a silly notion! No one should celebrate Christmas!

SARAH: (to Polly) Isn't he going to let us have Christmas?

SMALL CHILD (beginning to cry): Christmas! I want Christmas!

SEVERAL SMALL CHILDREN: Christmas! We want Christmas!

POLLY: Sh! Sh! Of course, we'll have Christmas. Nothing can stop Santa from coming. I promise you.

SARAH: I want a great big doll.

BETTY: So do I.

MARGARET: I want a baby doll.

SMALL BOY: I want a BB gum. (Use "gum" if lines are given to a very small boy; otherwise use gun)

DOROTHY: I want a doll carriage.

2ND SMALL BOY: I want a real 'live puppy dog.

3RD SMALL BOY: With a real 'live bark!

POLLY: W-e-l-l, I don't know whether Santa has any live puppy dogs.

2ND SMALL BOY: He has real live reindeer!

3RD SMALL BOY: Lots of reindeer!

2ND SMALL BOY: Yes.

KATE: Well, I must be getting back to work. Come on, Mazie.

Exit KATE and MAZIE. (Two of the "Toughies" untie their aprons as they exit.)

M. MOLLY: Mr. Stuffins, I hope you will plan to spend Christmas with us.

MR. STUFFINS: I'm sorry. I don't believe in Christmas. Just a big expense with no profit.

Enter HANK. (Blue work handkerchief hanging from pocket, shuffling step, suspenders, shovel in hand. Handkerchief is pinned with a large safety pin so that the boys cannot pull it completely out.)

HANK (drawls): Well, Miss Molly, I got the walk all shoveled. What you want I should do now?

(Harry sticks out his foot and trips Hank. Tom pulls Hank's handkerchief from pocket. Dick snaps one of Hank's suspenders.)

HANK (as he stumbles): Ding-bust-it! Wait'll I ketch you!

(Turns to audience, holds his handkerchief out to show that he has it pinned, laughs, winks.)

HANK (to audience): HEH! HEH! HEH! Fooled 'em, didn't I?

MR. STUFFINS: What actions! What boys!

M. MOLLY: Hank, I want you to get all the Christmas wreaths and trimmings left from last year. Let's get them up as soon as possible. Goodness knows we need a little Christmas spirit around here!

HANK: Yes, Miss Molly.

(Mike tries the handkerchief trick again. Hank holds it out as before.)

MR. STUFFINS: I came to look at the window you said needed repairing. If you will show me where is is, Miss Molly, I can see that it is taken care of.

M. MOLLY: Certainly, Mr. Stuffins. Polly, how about starting the children on a Christmas song? I'll be back soon.

Exit M. MOLLY and MR. STUFFINS.  
SONG—(any Christmas song)

As song finishes, a knock is heard at door.

Enter—THE MISSES PRIM. Walk together to front center. (They are very prim; wear long skirts. Exaggerate walk and primness. They carry fans which they furl and unfurl as they talk in asides.)

SISTERS PRIM (together): Oh, we are the Misses Prim.

MARTHA: - - - I'm Martha. (Puts opened fan against chest and curtains.)

MARY: - - - I'm Mary. (Goes through same motions as Martha.)

SISTERS PRIM (together behind fans, speaking to audience): We're both quite contrary and meaner than sin. (Smirk with self-satisfied air, nod heads and turn to children.)

MARTHA: How are you, little dears?

MARY: Yes, how are you, darlings?

BOTH (In aside behind fans as before): We don't care how they are.

CHILDREN: Fine, thank you.

(A small girl goes up to Miss Martha and another to Miss Mary. They take hold of the sisters' hands and smile up at them. Each sister pats the child on the head then glances guiltily at other sister to see if observed, and pushes child away.)

Tom and Harry place two chairs for

the Prim Sisters at center. They motion for them to sit. The sisters arise immediately with shrieks, brushing at the chairs.

MISSES PRIM: But we don't care to sit on pins!

Boys with measles come forward where they can be seen. (Measles are painted on with lip stick.)

BOYS WITH MEASLES: We don't feel good.

POLLY: Here, let me look at you! For goodness sakes! Look at their faces, Miss Martha! What is the matter with them, Miss Mary?

PRIM SISTERS: Oh goodness! Oh me! Oh my! We'll telephone the doctor. (aside to audience) Although we have no faith in him.

Exit PRIM SISTERS.

MIKE: Boy! Are you pretty! All red spots!

DICK: Let's put some green paint on them. Then they'll be all set for Christmas.

(Other "Toughies" laugh)

BOYS WITH MEASLES: We don't feel good. Polly, don't let them put green paint on us.

POLLY: Of course not. Here, sit down until the doctor comes.

Enter DR. FIXIT and the PRIM SISTERS. Dr. Fixit examines sick children. Makes a big fuss over having them stick out their tongues; opens their shirts at neck and looks at chests. Looks over his glasses and clears throat.

DR. FIXIT: Harumph! Harumph! (to audience) I've waited a good many years for a chance like this. Here's where I get even with the two Miss Primms. Heh! Heh!

DR. FIXIT (to children and Prim Sisters): The measles! These children have a plain old-fashioned case of measles. YOU WILL ALL HAVE TO BE QUARANTINED!

PRIM SISTERS: QUARANTINED? HERE?

In this bedlam? NEVER! (They fall into chairs, fanning vigorously)

POLLY: (running toward door) MISS MOLLY! MISS MOLLY!

## CURTAIN

### Act II

(Hank is asleep on stage, on cot, snoring loudly. "Toughies" come in. When they discover Hank, they are very quiet. Whisper among themselves. One exits. Comes back with a lip-stick. They paint measles on Hank.

(Continued on page 38)

## timely teacher's aids

### At Your Service

Free of charge to the readers of JUNIOR ARTS AND ACTIVITIES are the booklets, wall charts, and other items reviewed on the Timely Teacher's Aids pages. We believe these materials possess educational value and will be of real use to you, our readers, in your classrooms. The materials should reach you within 30 days after your request has been received. If you do not receive the items you request, it will mean that the supply has been exhausted. The coupon on page 37 contains a number for each item reviewed. Place a check mark in the square next to the number of each item that you wish, print or type your name and address on the coupon, and mail to the Service Editor. In some instances, which will be indicated in the reviews, the supplier will furnish more than one copy of each item, sometimes enough for each member of your class. In these cases, just fill in the quantity-request line on the coupon in addition to the other information required.

### November Listings Reviewed

202: VALUABLE IDEAS. The American Crayon Company has prepared a portfolio which will be

of special interest to teachers of art. The portfolio contains descriptive folders on various processes and media, practical projects for school use, and a list of books on arts, crafts, and hobbies.

203: IMPROVING THE EFFECTIVENESS OF VISUAL MATERIAL. Educators Progress Service, publisher of the *Educators Guide to Free Films*, will supply this reprint of the introduction to their book. In this introduction, John Guy Fowlkes (Dean of the School of Education at the University of Wisconsin) discusses the criteria for film selection, gives suggestions for successful film utilization, and lists some examples of good free films.

204: STREAMLINED DISHWASHING. Though Procter & Gamble have furnished these specifications for a better system of dishwashing, we aren't sure that children will willingly beat a path to their Dreft. However, the boys and girls who are finally pushed to the sink will be able to do a quicker and more efficient dishwashing job after reading

this booklet. Grateful parents should beat a path to Teacher's door. One copy per teacher only.

205: THE MAGIC OF COMMUNICATION. The American Telephone and Telegraph Company will supply an individual copy of *The Magic of Communication* for each of your pupils, who should be pleased to own a copy of this attractively-illustrated, 40-page "fairy story," describing the "magic" of telephone communication in understandable language.

206: ALCOA LIBRARY. A wealth of teaching aids is provided free of charge to teachers by the Aluminum Company of America. This 1949-50 edition of the *Alcoa Library* is a catalog of available material, such as motion pictures, booklets, pictures, and charts. By using this catalog as a checklist, you will be able to order from the Aluminum Company of America those teaching aids which best meet your needs.

207: HOW REPRESENTATIVE GRADE TEACHERS ARE TEACHING AVIATION. Do you ever wonder what other teachers are doing? Are their methods better than yours? Now you can find out how other teachers in various sections of the United States—from kindergarten through eighth grade—are teaching aviation. This 29-page teaching aid is published by United Air Lines.

### New Listings

208: CANADA FROM SEA TO SEA. We are keeping our fingers crossed, hoping that the Information Division of Canada's Department of External Affairs will really be willing to supply this beautiful book in quantity for pupil distribution. It is eighty pages in length, sumptuously illustrated both in four-color and in black-and-white, and full of important social studies information. Any child will be thrilled to own this book, and any library will be enriched by its addition.

209: INK SKETCHING. The publishers

are being unusually generous with us this month; here is another publication which may be ordered in quantity. Briefly described on one notebook-size sheet are the techniques of ink sketching; various brush and pen strokes comprise most of the illustrations. The Higgins Ink Company is the publisher.

210: FROM SPRUCE TREE TO WRITING PAPER. Children are apt to look a bit doubtful when first informed that paper comes from wood pulp, but they will actually believe it when they see the simplified diagram of the Fourdrinier paper machine shown in this folder. There are other illustrations, too, and a text which goes into the historical as well as the technical aspects of paper. The six pages open out for effective posting on the bulletin board. The heavy, durable paper stock on which the Hammermill Paper Company have printed their booklet will survive plenty of handling by eager little fingers.

211: ANYTIME IS SNAPSHOT TIME. If you sponsor a camera club, you'll be glad to know that you can now supply each member (or each of your pupils, if you prefer) with a chart giving "a quick once-over of the ways-and-means to the pictures you want, day or night, indoors or

out, with almost any kind of camera." This chart is supplied by the Eastman Kodak Company and is reprinted from their magazine, *Pictures*.

212: INDIA. If you are handicapped in your study of India by the use of a geography book published prior to India's independence, you will especially welcome any book which brings the situation up to date. Such a book is *India*, distributed by the Government of India Information Services through these columns free of charge, though marked "Rupees Three" on the title page. Thirty-six pages in length, lavishly illustrated with large black-and-white photographs, and even supplied with a folding map showing India's economic resources, this booklet should prove to be an invaluable adjunct to the study of India.

213: FROM THE SHEEP TO THE NEEDLE. Here is something else which you will be able to distribute for your pupils' notebooks—a two-page leaflet giving an explanation (in an easy-to-read style) of the processes through which wool must go before it becomes the gayly-colored yarn from which sweaters and mittens are made. Fleischer Yarns, Inc., supplies it.

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## Christmas at the Home

(Continued from page 35)

*He wakes, stretches, yawns.)*

HANK: Well, I feel better after that cat nap. (Sees boys.) What you boys been up to? (Feels for his handkerchief; grins as he sees that it has not been pulled out.)

HANK: You boys sick or sumpin'?

BOYS (giggling): No. We feel fine.

HANK (looking around): If you feel fine, then something is going to pop. Of that I'm sure.

BOYS: You are, Hank.

DICK: You've already popped!

TOM: Popped all over with the measles!

HARRY: See? (Has taken a mirror off the wall and holds it so Hank can see himself, but not too well)

HANK: Oh, Oh, I feel terrible! (Rolls on cot; groans; holds his stomach.) Get Miss Molly. Get Miss Molly!

Enter MISTRESS MOLLY.

M. MOLLY: What's the matter with you, Hank?

HANK (groaning): I've got the measles!

M. MOLLY: Here, let me look at you. (Peers at him, reaches out a finger, touches a "measle." When the lip-stick comes off on her finger, she looks at him, laughs and shows it to him.)

HANK: Oh! I'm dying. I'm dying! I'm bleedin' to death. Get the doctor somebody, get the doctor!

M. MOLLY: Hank Holly, sit up here this minute. Now look at yourself. (Takes mirror from Harry. Holds it where Hank can see.) Can't you see the boys have played a trick on you? Those measles are nothing but lip-stick. Here, rub them off.

HANK: (looks; starts to rub spots off; gives a howl of rage) Wait 'til I get my hands on you - - -

Boys run off stage. Hank runs after them.

M. MOLLY: Boys! Boys! Boys!

Exit MISS MOLLY.

Enter BOYS, out of breath. They sit down, breathing heavily.

TOM: Well, I guess we outsmarted Hank. He'll never dream that we would come right back in here!

After they get their breath, they sit for a moment, thinking. All look pretty glum.

DICK: Gee whilkins! We've got to do

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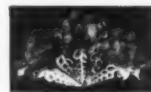
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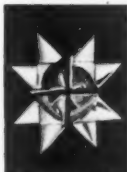


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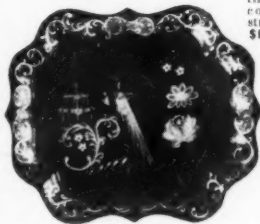
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something about this Christmas business. I don't care about us. We always get too much candy and stuff anyway.

HARRY: Yeah. I always get sick.

MIKE: Sure. You make such a pig of yourself, that's why.

HARRY (Rises and goes over to Mike, who also rises and they begin a fist fight): I do not.

MIKE: You do too.

DICK: Here, here, boys, cut it out. No fightin'. We got to think of something.

(They all think once more)

A knock is heard on the door, followed immediately by the entrance of MR. SMILEY, who does not wait for anyone to open the door for him.

MR. SMILEY: Well, well, what's the matter? Don't tell me that you boys are sitting in the house this fine, snowy day! Have you been misbehaving and Miss Molly is punishing you, maybe? I'll go talk to her. (Starts out)

BOYS: No, no, Mr. Smiley. We didn't do anything.

DICK: We just don't feel so good.

MR. SMILEY: That feeling's supposed to come after not before Christmas.

TOM: But you don't understand, Mr. Smiley. You see, some of the kids have the measles, and we're all quarantined, and the clubs can't come and bring us the Christmas things as they always do, and put on shows and things, and take us to the movies.

DICK: But that isn't so bad. It's the little kids we're thinking about. What'll they do without presents and Santa coming and everything?

MR. SMILEY: That isn't a hard nut to crack. Probably the clubs will send the presents anyway and I'll play the part of Santa Claus for the kiddies.

TOM: But you can't come, Mr. Smiley. We're quarantined! Oh, MY! You're already here. But you mustn't, Mr. Smiley. Miss Molly won't have enough food for so many: the Prim Sisters, Dr. Fixit, Mr. Stuffs...

MR. SMILEY: I guess that can't be helped now, my boy. It's too late. I'll just go home and load up some things out of my cellar and bring them back in a basket. (to audience) Some quarantine, what?—(to boys) Good thing I just live

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next door. Don't you *dare* tell Miss Molly that I was here. (to audience) I wouldn't miss this show with the Prim Sisters, Dr. Fixit, and old Stuffins for a million dollars. No-sir-ee! Not for a million dollars! (Slaps leg, laughs)

Exit MR. SMILEY.

HARRY: And we've been so mean to old Smiley.

MIKE: Yeah. Pullin' his old garden stuff and now he's goin' home to get some of it for us.

TOM: Let's get up a show ourselves. We can have the kids practice and everything. Where's that book with all the Christmas pieces in it? (Searches on table.)

MIKE: Miss Molly will order a tree for us.

DICK: And Old Smiley will make a dandy Santa Claus.

ALL—(sing part of "Santa Claus is Coming to Town.")

**CURTAIN**

#### Act III

Same room, the day before Christmas. Children at work at table making loops of paper, stars, popcorn strings, etc. to decorate tree, under the direction of the Misses Prim, Dr. Fixit, and Mr. Stuffins. They are having a wonderful time. "Toughies" are putting finished things on tree, helped by Mr. Smiley. Mazie is sweeping floor but doing more watching and broom leaning than sweeping. Hank looks on.

Enter KATE.

KATE: It sure looks like Christmas now at the Dundee Home. And you should see all the good things I'm making out in the kitchen!

MR. SMILEY: I can *smell* them!

DICK: What are we going to have, Cookie?

KATE: Turkey and all the fixin's—and pie—and cookies—and cake—and candy . . . Yum! Yum! There are going to be some stomach aches around here after Christmas!

MARTHA PRIM: Now, children, it's time to practice your pieces, Sarah, you start first.

MARY PRIM: And don't forget to make a nice bow like this, dear. (Shows Sarah how to curtsy)

MR. STUFFINS: Now wait just one little minute, Mary Prim and Martha Prim. Who's going to make the announcements? Who's goin' to be master of ceremonies?

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MARTHA PRIM: Why *you* are, of course.

MR. STUFFINS: Then why are you forgetting me? I'm supposed to announce the pieces.

MARY PRIM: Well, then, go ahead. Announce them.

MR. STUFFINS: Sarah will now honor us with a selection (name)

SARAH *speaks*; has to be prompted by Prims.

(As many pieces can be put in here as desired, announced each time by Mr. Stuffins)

(As the last one speaks, Dr. Fixit stands up)

DR. FIXIT (in a "preaching" voice):

"'Twas the night before Christmas, And all through the house - -"

PRIMS: (throwing up hands) Not again! John Fixit, if you've said that once, you've said it a dozen times.

DR. FIXIT: I like it.

MARTHA PRIM: So *did* I.

MARY PRIM: And I!

*Prim sisters walk to center front. Speak to audience.*

PRIM SISTERS (together): For we are the sisters, Prim.

MARTHA:—I'm Martha.

MARY:—I'm Mary.

BOTH:—We've been quite contrary. And we've both been meaner than sin.

But a new leaf we've now turned o'er

MARY:—So, Martha

MARTHA:—And, Mary

BOTH:—Ask Fixit to tarry

PRIMS:—And speak that *same* piece just *once* more.

(Turn to Dr. Fixit)

PRIM SISTERS: Dear John Fixit, do say it once again for us.

DR. FIXIT: (recites "The Night Before Christmas" or part of it.)

Enter MATRON MOLLY with little girls ready for bed.

M. MOLLY: Miss Martha, do you want the little girls to recite their pieces before they go to bed?

MARTHA PRIM: Yes, indeed, the little darlings!

Children recite.

M. MOLLY: Mazie, we'll have to go getting the boys off to bed right away, but maybe Miss Mary wants them to say their pieces just once more. We'll have the exercises in the morning before we have our presents.



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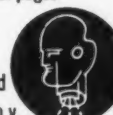
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MAZIE: Yes, Ma'am.

M. MOLLY: And Katie, perhaps you'd better take the little girls up to bed. Mind they don't forget their prayers. Goodnight, children. Merry Christmas!

LITTLE GIRLS: Good night! Merry Christmas!

Exit KATE and LITTLE GIRLS.

M. MOLLY: And Mr. Smiley, you know the part you're to play? Well, I've got to see if that costume fits you. How about coming out in the kitchen while I see about it?

MR. SMILEY: With pleasure, Madam. Exit MATRON MOLLY and MR. SMILEY. MARY PRIM: Now, Polly, let us hear your piece.

MR. STUFFINS: There you go again—forgetting me. How do you suppose I am going to know my part if you forget me all the time?

MARTHA PRIM: All right, Mr. Stuffins, play your part!

MR. STUFFINS: (name of piece) by Pollyanna Brown.

POLLY: (recites)

MAZIE: The boys are pretty sleepy. Miss Martha. I don't believe they'll say their pieces very well.

BOYS: We will too!

MARTHA PRIM: Of course they will.

Well, Mr. Stuffins, do your part. (Mr. S. announces. The boys speak)

MAZIE: All right, boys, up the stairs with you!

ONE BOY: But we want to stay up to see Santa Claus come down the chimney.

ALL: Yes. We want to see Santa.

MAZIE: But you'll see him in the morning. He's going to make us a special visit, isn't he, Dr. Fixit?

DR. FIXIT: He certainly is. And he's going to bring lots of things with him. Mr. Stuffins saw to that.

BOYS: We don't want to go to bed!

MARY PRIM: Let's sing just one Christmas song, and then I know you'll be ready to go to bed so that you can get up bright and early.

SONG (any Christmas song desired) Exit BOYS and MAZIE.

BOYS (as they leave): Goodnight. Merry Christmas!

EVERYONE: Goodnight. Sleep tight. Wake up when the morning is bright.

Enter SANTA (Mr. Smiley dressed as Santa), and MISS MOLLY.

SANTA: Coast all clear? How do I

look?

ALL: Great! Wonderful!

ALL SING: "Santa Claus has come to town" (as much as desired of the song)

Three boys with measles peek in door, slip in, spy Santa and point at him. BOYS: Look! There's Santa Claus!

M. MOLLY: Oh, dear, now what'll we do? Come here, boys, I'm afraid you'll catch cold. (She has them sit down and puts a blanket over their knees.)

SANTA: Well, well, and what's the trouble here? Measles, I'll bet. Now that's too bad, boys, but don't you care. You'll have just as much fun as anybody tomorrow. How about speaking a piece for old Santa?

BOYS speak, announced by Mr. Stuffins.

Enter All the other little GIRLS and BOYS, on tiptoe, to stare at Santa.

M. MOLLY: Well, the cat's out of the bag now for sure. Now, Santa, you'll have to make two appearances.

SANTA: What a fine group of boys and girls! Line up for old Santa, and let me look at you.

Children line up so that they will be in order for the signs on the front of them to read "Merry Christmas."

ALL (sing to tune of "Happy Birthday to you"):

Merry Christmas to you.

Merry Christmas to you.

Merry Christmas, dear people.

(All hop around on the next line at end)

And a Happy New Year, too.

(Letters on back of them spell "A Happy New Year.")

CURTAIN  
THE END

## Arithmetic game

(Continued from page 32)

The symbols for the mountains, bear-tracks, storm clouds, buffalo, and snake are drawn in the Indian style of art.

The directions for playing are as follows:

When a high mark is made in a test, the child has conquered one of the tasks on the journey. Then he may cut one of the little Indians and

paste it on the shield, starting to the right.

When the five Indians have been placed around the circle one of the feathers is pasted at the bottom of the shield. This will take about a week, if tests are given every day.

The next week arrows are pasted on the shield for every enemy or

task conquered. The third week arrows are used again, and the fourth week the bows are used.

By the end of the month, all of the bows, arrows, and feathers should be mounted on the shield. If the shield is unfinished at the end of the month it shows that the pupil has not conquered his tasks.

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- "HOW TO ORGANIZE AND CONDUCT COMMUNITY FILM WORKSHOPS"—to increase utilization of films, technical skill
- "HOW TO ORGANIZE A FILM FESTIVAL"—helps for planning showings, selecting films, etc.
- "HOW TO CONDUCT A COMMUNITY FILM FORUM"—methods of planning discussion meetings with films as basis of forum
- "HOW TO ORGANIZE A COMMUNITY FILM INFORMATION CENTER"—material and information to help you locally
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We hope the foregoing is helpful to you just as millions of people find chewing Wrigley's Spearmint Gum helpful to them.



AO-18



## Talking shop

(Continued from page 2)

joy nature. They can imagine a formation of cumulus clouds because their sensitive fingers have felt small models of the clouds made from cotton. They have had the birds described to them and have listened to the recordings of bird songs, so that when they hear the birds sing there is a picture in their imagination.

The title of the article is "Nature by Sound and Touch."

\* \* \*

We had a Christmas poem all composed, but we decided at the last minute not to inflict such misery upon our readers even once in a year. So we'll just say it—and we mean it: Merry Christmas!

Happy New Year, too!

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## Films and records

(Continued from page 30)

tors in these cities will serve F.O.N. film users in their territories.

Though originally organized for the purpose of distributing educational films on other nations, F.O.N. was designated by the United Nations Film Board to act as distributor for *The Peoples' Charter*, *Maps We Live By*, and *Searchlight on the Nations*. Moreover, the United States War Department appointed the organization exclusive distributor for the Academy Award Winner, *Seeds of Destiny*.

A number of new films have been released this fall by F.O.N. on Belgium, Czechoslovakia, Holland, Poland, Sweden, Switzerland, and South Africa.

The address of Films of the Nations is 55 West 45th Street, New York 19.

### Regional Geography Filmstrips

A new series of six full-color Teach-O-Filmstrips, called *Regional Geography*, has been released by the Audio-Visual Division of Popular Science Publishing Company. In each strip the customs, living conditions, occupations, arts, and natural resources of our continental neighbors are shown. The basic concept is that differing ways of life arise out of geographic conditions.

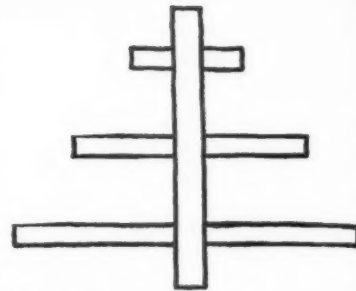
Titles in the series are: *Northwestern Holiday*, *Mexican Journey* (three strips), *Lana of the Mayas—The Yucatan*, and *Nova Scotia and the Gaspé*.

The six strips are accompanied by an illustrated 36-page teaching guide. The kit, packaged in a book-style file box, may be purchased for \$31.50 from local dealers or from Popular Science, 353 Fourth Avenue, New York 10.

## Teaching tactics

(Continued from page 26)

A child was stationed behind the tree with a lighted bulb or flashlight. We opened our scene by singing a song, "Opening Christmas Presents." Each child stepped forward and opened a Christmas "package" by lifting the cover. He then told about the silhouette seen by the audience when the child behind the tree held



the lighted bulb behind the cellophane pane. The "presents" were opened in order, so that they told the story of the Nativity.

This can be used for any number of children by removing or adding packages to the tree. Any Christmas story might be told in this way.

Tracy Sturdivant  
Charles City, Iowa

### Christmas Plaque

This plaster of Paris plaque makes a unique gift especially suited to the holiday season. The materials needed are:

saucer	mixing pan
cold cream	water
hairpin	plaster of Paris
small branch of holly with red berries	

First cold-cream the saucer lightly and lay a couple of holly branches with red berries on it. Place a hairpin (for hanging) at the top of the picture. Mix the plaster of Paris by putting a little water in the pan and pouring the plaster of Paris into the water to make a thick creamy mixture. Pour this over the holly leaves in the saucer and allow to dry. When it is thoroughly dry, gently tap the saucer to remove the plaque, and then shellac. These make attractive gifts for friends living in parts of the country where holly does not grow.

By following the directions for making the plaque, other pictures for different seasons can be made: brightly colored fall leaves or pressed flowers can be used in place of the holly leaves. Children enjoy making pictures for their rooms at home by omitting the leaves, making a plain plaster of Paris cast, and painting a picture on it (when dry) with tempera paints. A simple way to have a new picture, is by pasting a colored magazine picture on the hardened plaque.

Arlevo O. De Lany  
Eugene, Oregon

September 28, 1949

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, OF JUNIOR ARTS & ACTIVITIES MAGAZINE published monthly, excepting July and August, at Chicago, Illinois, for October 1, 1949.

State of Illinois ss.  
County of Cook ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared G. E. von Rosen, who, having been duly sworn according to law, deposes and says that he is the business manager of the JUNIOR ARTS & ACTIVITIES magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semi-weekly or tri-weekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946, (section 537, Postal Laws and Regulations), printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers, are: Publisher, The Jones Publishing Co., 538 S. Clark St., Chicago 5, Ill.; Editor, Velma McKay, 538 S. Clark St., Chicago 5, Ill.; Managing Editor, None; Business Manager, G. E. von Rosen, 538 S. Clark St., Chicago 5, Ill.

2. That the owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock; if not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: C. G. Morgan, 4616 N. Clark St.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the two said paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

G. E. von Rosen, Business Manager  
Sworn to and subscribed before me this 28th day of September, 1949.

(Seal) Minnie Ehrhardt  
(My commission expires Nov. 23, 1950)

## Coin purse

(Continued from page 10)

nail-set or similar tool. The background may be tooled down smooth and flat with the deerfoot tool, or it may be stippled with any point like that of a dull pencil, or you may use a factory-made background stamp. The background may be colored with black or brown shoe dye.

When dry, it may be polished with tan shoe polish or liquid floor wax. This is also good for laying the nap on the flesh side.

If you think the three layers of leather will be too thick for easy punching and lacing, you should skive the flesh side of all pieces where they will be cemented together, that is, on the three sides of the pockets. Lay the edge of the leather along the side of the work

bench and shave off a little of the thickness for a quarter of an inch, using a sharp pocket knife or leather skiving knife. You may also skive off the grain side of piece C as it goes in between the others. The cement will stick better if you do.

The exact layout of the lacing holes is shown for each piece. It will be easier if you punch them before cementing the edges together.

(Continued on page 46)



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- 12 Pr. No. 33 Rhythm Sticks @ .10.. 1.20
- 3 No. 65 Tambourines @ 1.80.. 5.40
- 1 Pr. No. 117 Cymbals (may be used singly) ..... 1.25
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Look carefully at the picture of the finished purse before starting the lacing. Begin at the top of the pocket and lace around one flap alone, then through all three pieces around the pocket, and on around the other flap. Finish at the top of the pocket, or a stitch down, drawing the lace through inside to conceal the end. It is advisable to use a lacing needle if you are working with leather lace, and obtain an instruction sheet on lacing, starting and finishing. Plan to splice the lace about the middle of the bottom rather than use a piece long enough for the whole job. Use a single or double whip-stitch if you are not acquainted with the overedge stitch. Remember this is *not* the same as a button-hole stitch.

If you are using plastic lace, just leave a longer end when you start and then catch it under a stitch or two as you proceed. You probably will not be able to splice this kind of lace at all so just draw the ends inside about as you did at the start. You may be able to make some use of a lacing needle in difficult spots but, generally, will prefer to cut a long tapering point and clip off the extreme tip of this. You can open a tight hole with an awl or fid and push the lace through alongside the point of the tool.

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## Santa's trouble

(Continued from page 18)

do." So Gulliring took everything out of the refrigerator, and Santa hopped in, heaving a sigh of relief.

Then Gulliring thought—hard. If I can only get all the children here, she thought, we can help Santa Claus out of his trouble. She raced to the door, barked the special bark each of her grown puppies knew so well, and in a trice, all thirty young St. Bernards appeared on the run. Fortunately, all of them lived nearby with various friends of Karen.

"What is it, Mom?"

"Did you call, Momsie?"

"Need some help, Mama?" they yelped. All thirty of Gulliring's puppies were well-brought-up St. Bernards who remembered their manners even though they were now grown dogs. Gulliring told them about Santa Claus's trouble. They talked over her plan and then they all dashed home again.

Soon they were back. Each brought with him or her a pitcher of ice water, a leash, and a pair of scissors.

"Good!" said Gulliring. "First the ice water. Be sure to hold your paw over the spouts of the pitchers so the ice won't hurt the reindeer's sensitive noses."

In a few minutes the reindeer stirred. Two (Dancer and Prancer) stood up and jingled their sleigh bells. Santa bounded out of the refrigerator and rushed to the front door. He was amazed to see his deer come to life again. He gave each of the thirty grown puppies a merry wink, and he patted Gulliring gratefully on her massive head. Then he slung his pack over his shoulder and prepared to climb into the sleigh.

Alas! Even as Santa was thanking his friends, the reindeer were again drooping. Their tongues hung out. Their eyes were dull. The very idea of traveling farther in this heat wilted them. They longed for snow and ice. Santa Claus was very disappointed.

But not Gulliring! "Oh, we expected that. Didn't we, children?" she asked her thirty grown puppies.

"Sure, Mom," said the thirty grown puppies.

"Just send Donder and Blitzen and

(Continued on page 48)

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the others on home, Mr. Claus, and we'll be your steeds this Christmas. We do need to do a few things first, though. If you'll step inside again, Santa, and fill Karen's stocking—the small red one at the far end of the fireplace, *if you please*—we'll be ready when you come out."

The reindeer, jingling happily, pranced off home toward the North Pole. Santa Claus filled Karen's stocking to overflowing. And when he came out, there were Gulliring and her thirty grown puppies with their fur clipped short to help them stand the long, hot trip. They were all harnessed to the sleigh with their leashes tied together. Gulliring, of course, was up in front.

Santa Claus gave a jolly roar of laughter as he climbed in, and off they sped.

When Karen Goodgirl came down Christmas morning, first she saw her small red stocking, fat and bulging lumpily with presents. Then she saw Gulliring lying stretched out on the white rug.

"Why, Gulliring, did Santa Claus give you a hair cut?" she asked, patting the short brown fur.

But Gulliring didn't say a word.

The End

## Santa dolls

(Continued from page 7)

top of his forehead. Put paste across the lower half of the back of the head. Use plenty of cotton for the back hair (about 5" in length) because this must cover the arm roll across the shoulders. Don't forget a fluff of cotton over each eye for eyebrows and a bit of rouge for the cheeks. Bend the arms slightly at the elbows.

### Step VIII

For his hat cut a strip of red paper big enough to wrap around the head and about 7" in width. Pin it into position and then paste it closed on the side. Gather it together with your hands like a stocking cap and bend it over to one side with a ball of cotton on the end. Trim the cap with a 1" band of cotton.

Santa dolls can easily be made by second-graders and are enjoyed on up through the fourth and fifth grades. They are lots of work but loads of fun.

## Christmas gifts

(Continued from page 28)

in a manner similar to the powder box explained above. In addition, enamel paints can be applied directly to the box. This will prove quite successful. Each side is covered separately, as with the powder box. Examples of designs suitable are shown at the lower left on Page 29.

Other inexpensive objects suitable for gifts are:

1. Decorated coffee or tin cans.
2. Decorated flower pots.
3. Decorated wooden bowls. (Obtainable at dime store)
4. Decorated wooden boxes.
5. Decorated waste paper boxes (made from small corrugated boxes)

To show the pupils the possibilities of the seven symbols, and to assist them in creating their designs, draw a circle or rectangle on the blackboard and make a simple design therein, step by step, until completed. A simple design is carried out in four steps at the lower right on Page 29.

## Book shelf

(Continued from page 27)

be too startled by anything Gus says or does. He is not a refined character. One of the things which makes Robert Lawson so outstanding in the juvenile field, we think, is the realism of characters such as Gus. This earthiness combines with the inimitable Lawson humor, storytelling ability, and illustrations, to produce a quality book which can successfully compete with the comics.

## Gifts from odds and ends

(Continued from page 15)

of flowers, seeds and weeds which the children make throughout the year. These may be used to construct boxes for gifts at Christmas time. The brilliant leaves painted in the fall, the sprays of salvia, goldenrod, and pussy willows, will blend beautifully with Christmas decorations. When folding your paper for boxes, use a decorated one for the top, a plain sheet for the bottom. Fold both sheets together, the plain one on the inside; then the cover of the box will fit over the lower part as it should.

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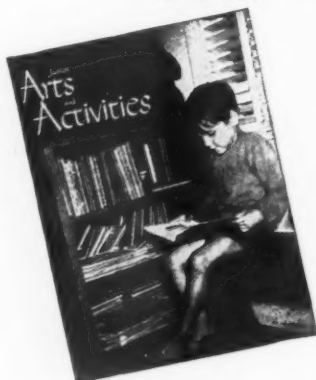
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